DRAMATIC MIRROR

D. W. GRIFFITH
Director of Artcraft Pictures

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A MIGHTY four-color message is going to strike home this week in America's cities. It will sell Paramount and Artcraft Pictures to all men, women and children who have eyes to see them.

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They're going up now, to work for the Paramount and Artcraft exhibitor.

EVERY Paramount or Artcraft star will be there on the thousands of 24-sheet stands that will cover the country.

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THE MOST BEAUTIFUL PERSONALITY
ON THE SCREEN

Lillian Walker

In a Series of Eight Happy Pictures

TRUTH stalks everywhere, seeking for gayety, rest and relief in the stress of modern life, the announcement that Lillian Walker is to be presented in a series of eight five-reel pictures, will be welcomed as by millions suffers the country over.

These productions, the first of which is nearing completion, will be marked by a freshness of appeal and consistency of quality, that will give a new impetus to the drawing power of the screen.

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Lillian Walker Pictures Corporation
Lerlee Park, President
501 Fifth Avenue - - - New York

DRAMATIC MIRROR

PUBLISHED WEEKLY — NEW YORK, AUGUST 10, 1918

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A Rialto De Luxe Production

presenting

GRACE VALENTINE

in

"THE UNCHASTENED WOMAN"

The splendid reception accorded this first Rialto-De Luxe production is evidenced by its flattering reception at the hands of Exhibitors, Press and Public.

The following are some of the representative theatres playing extended engagements:

Symphony Theatre	New York City	Goodwin Theatre	Newark, N. J.
Poli's Circuit	New England States	Strand Theatre	New Brunswick, N. J.
Bijou Theatre	Atlantic City, N. J.	Majestic Theatre	Albany, N. Y.
Eckel Theatre	Syracuse, N. Y.	Jefferson Theatre	Dallas, Texas
Symphony Theatre	Binghamton, N. Y.	New Grand Central Theatre	St. Louis, Mo.
Strand Theatre	Geneva, N. Y.	Tivoli Theatre	San Francisco, Cal.
Circle Theatre	Indianapolis, Ind.	New Mission Theatre	San Francisco, Cal.
Dayton Theatre	Dayton, Ohio	American Theatre	Oakland, Cal.
Walnut Theatre	Louisville, Ky.	Royal Theatre	Des Moines, Iowa
Shade Theatre	Sandusky, Ohio	Strand Theatre	Minneapolis, Minn.
Strand Theatre	Canton, Ohio	Strand Theatre	Newark, N. J.
Orpheum Theatre	Akron, Ohio	Columbia Theatre	Bristol, Tenn.
Majestic Theatre	Finley, Ohio	Valway Theatre	Valdosta, Ga.
Playhouse	Chicago	Fox's Circuit	New York City
Empire Theatre	Bronx, N. Y.	M. & S. Circuit	New York City

More eloquent than anything we can say is the proof of the pudding.

DRAMATIC MIRROR

ANNUAL

Containing a complete review of the past season, a prospect for the year to come, carefully compiled statistics on legitimate, pictures, stock, vaudeville, admission prices, changes of policy, theaters opened or closed and many other vital subjects. Also the comparative popularity of each form of amusement.

FROM OVER 400 CITIES

PUBLISHED

AUGUST 17, 1918

Charlie Chaplin about to play a practical joke in "Triple Trouble." (Essanay)

Lila Lee reaches an understanding in "The Cruise of the Make Believe" (Paramount)

Honoring France's Bastile Day. The French Tricolor and Old Glory flying from the Capitol at Washington (Hearst-Pathe)

Constance Talmadge in "A Pair of Silk Stockings" (Select) listens for life in the villain

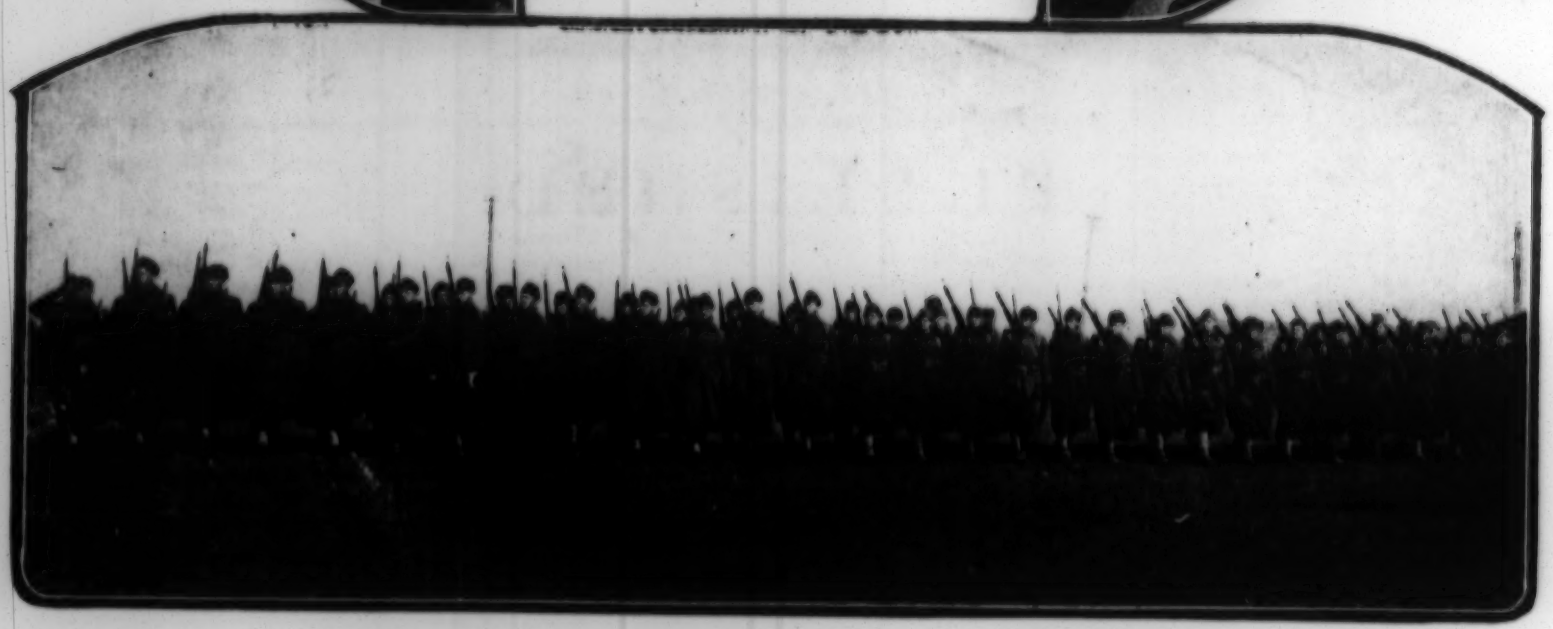
Bert Lytell enjoys a baby's bedtime game in "Boston Blackie's Little Pal" (Metro)

A scene from "Alias Mary Brown" (Triangle) in which the Romeo and Juliet balcony episode is burlesqued

William S. Hart in "Riddle Gawne" (Artcraft) proves he can be a romantic philosopher

A column of the 77th Division, U. S. A., passing in review while training at Camp Upton (Hearst-Pathe)

Wallace Reid vows eternal devotion at a pathetic moment in "Less Than Kin" (Paramount)



DRAMATIC MIRROR
OF MOTION PICTURES AND THE STAGE

VOL. LXXIX
WHOLE NO. 2068

SATURDAY
AUGUST 10, 1918

IS A DOUBLED ADMISSION TAX WISE?

Decision of House Ways and Means Committee Will Have Effect of Reducing Government Income and Futher Burdening Public and Amusement World

IT is the general feeling in the amusement world that chaos and disaster will follow any plan of Congress to double the admission taxes and that the great industries of the theater and the motion picture will be affected so seriously that they will be brought practically to a standstill.

The amusement men plan to wage a spirited campaign in Washington in the hope of convincing Congress of the futility of any attempt to increase revenue by a heavy taxation on admissions. They will show that such a burden as has been outlined by the House Ways and Means Committee will have the effect of defeating its own purpose, inasmuch as the public, forced more and more to practice economy, will not pay prohibitive prices to see theatrical and film entertainments.

Decision a Great Surprise

THE decision of the Ways and Means Committee to levy a 20 per cent tax on admissions came as a great surprise to the amusement world. Up to the day that the plan was proposed the understanding along Broadway was that the committee intended to leave the amusement tax alone.

It was believed that Congress appreciated the importance of amusements in times of war as a means of sustaining the morale of the civilian population as well as bringing cheer and entertainment to people distressed by the news of the battlefield. This, coupled with the fact that the amusement forces had led those of any other industry, in proportion to the people engaged and the money invested, in contributions to war charities and the Liberty Loan campaigns, had brought the theater and film men to believe that their enterprises had a greater significance in the eyes of the lawmakers than ever before.

People of the theater and the picture industries have eagerly volunteered their services in a hundred and one capacities toward the carrying on of the war to a successful conclusion. They have given their houses freely for the entertainment of troops and have sent attractions to the camps at a great cost to themselves, notwithstanding the fact that the expenses of the past year have been abnormal owing to the increased cost of labor and materials and that the revenue obtained in former years through road presentations and exhibitions had been greatly curtailed because of the lack of transportation facilities.

Will Not Be Able to Operate

IF excessive taxes are placed on amusement admissions these activities in behalf of soldiers' entertainment will be brought to an end, as the show people will not be able to operate. The cost of living is mounting higher and higher. Food is selling at dearer prices than ever before. Rents are rapidly going up, inasmuch as the demand for homes is exceeding the supply (there has been but one apartment house constructed on the upper West Side this year as a result of a scarcity of labor and materials) and the public, it is confidently believed, will be forced to forego amusements if a prohibitive tax is levied upon their admissions.

And once amusements are stopped it will not need a psychologist to explain that the morale and optimism of a people engaged in the greatest war of history will suffer. There must be a leaven, there must be a contrast to sorrow and misery, as a number of great soldiers have pointed out, otherwise the moral support at home, so necessary to the fulfillment of victory in the field, is absolutely wanting.

Twenty Per Cent Tax Planned

ACCORDING to Washington reports the majority of the House Ways and Means Committee indicated that they favored doubling the present 10 per cent tax on amusement admissions and club dues. This feature of the last revenue law was changed also to include all admissions. The present law exempts amusement places charging 5 cents or less. The committee wrote into the new law provision for a 1 cent tax where admissions do not exceed 7 cents. Under the new arrangement the war tax on a $2 theater ticket will be 40 cents.

The Treasury Department has estimated that under the present law $28,000,000 was raised from admissions. It is believed in Washington this revenue will amount to over $55,000,000 under the new provisions.

And this is just where Washington is wrong.

The cost of operating amusement enterprises has materially increased in the past year. Motion picture producers and exhibitors are having great difficulty in obtaining labor owing to the draft, and theatrical producers are unable, because of exigencies of railroad travel, to gain any profits from road tours.

Amusement Men to Fight New Tax

THE amusement men will not lose time in opposing the new burden proposed. They are of the opinion that once the new $8,000,000,000 revenue bill has passed from the House Committee to the Senate Finance Committee they will meet with a deeper comprehension and appreciation of the situation. They are ready to prove that the higher rates proposed are grossly unwise as not only will they interfere with the development of the amusement industries but will actually destroy them.

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THE MIRROR

LOUIS R. REID, Managing Editor

Motion Picture Industry to Play Important Part in Fourth Liberty Loan Drive

IT IS gratifying to learn of the importance with which the Government is regarding the motion picture industry in connection with the campaign for the flotation of the Fourth Liberty Loan. Frank R. Wilson, Director of Publicity of the campaign, and Adolph Zukor, chairman of the committee of the National Association of the Motion Picture Industry appointed to co-operate with the Treasury Department have been in conference in Washington for the purpose of planning the forthcoming drive so far as the film world is concerned. The result of the meeting was that the motion picture industry has been invited to prepare subjects for national distribution under the auspices of the Government.

Mr. Wilson expressed his appreciation of what the industry had done in making previous Liberty Loan campaigns the great successes they have been.

"It has been another example of 100 per cent. patriotism and co-operation," he said. "The producers of motion pictures, the distributors and the exhibitors all have eagerly striven to place at the disposal of the Government the mighty weapon of propaganda."

It is reported that fewer motion picture stars are to be used in the next drive and that a greater concentration is to be placed upon the presentation of short films of patriotic appeal.

The motion picture industry is proud of its privilege and ability to serve the nation in the great war, and passed a resolution to that effect during the convention of the exhibitors in Boston last week.

• • •

Middle Aged Leading Man Reappears as Result of War

THOMAS H. INCE has advanced an interesting theory to the effect that the war will bring about the reappearance of the middle-aged leading man. It is his belief that if the young male players join the colors, scenarios will have to be revised ten years upwards, so far as the leading male character is concerned. In confirmation of this he points to the fact that several middle-aged actors are going into training for these parts.

Middle-aged actors on the stage who have been cast in leading roles have never had to have plays revised to fit their ages. They have always been able to simulate youth when occasion demanded by reducing their weight and by the skilful use of make-up. What is possible for stage actors is possible for those appearing on the screen.

The Actors and Authors Theater Project Blooms and Flickers in Spite of High Aims and Cut Rates

AND so the Actors and Authors Theater which came into existence in the budding month of May is not to achieve its aim. It began its existence like the tender ephemera. It was born in a cradle that was "rainbow scarfed," as Oliver Wendell Holmes put it. It was co-operative and was full of promise for actor and author alike, and the public was to have the benefit of the luxury at cut rates, commercially speaking. Dramatic critics warned in vain, and hoary-headed managers pooh-poohed, but the A. and A. had dreams. The combination started with a cock-a-whoop. There were four one-act plays on the bill. Actors acted just as the playwrights had planned.

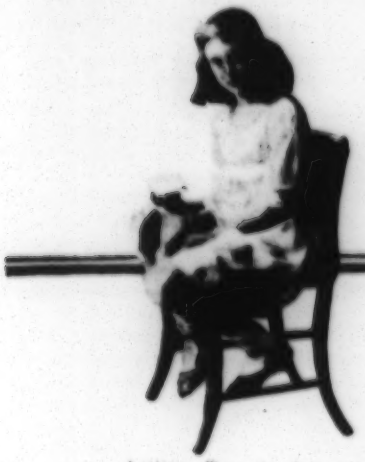
But in spite of high prices for most luxuries this low cut one did not seem to fix itself on the playgoers. The A. and A. then decided to mark up their prices to accord with those of other playhouses, but still the theatergoers held back. Then with a courage worthy of higher things the A. and A. concluded after two productions to ring down the curtain—to quit altogether. The combination deserved a better fate, but all ventures hang on slender threads, and when the threads break, it is best to let 'em break, and wait for some other scheme. Many strong structures have been built on ruins. May the A. and A. find some other way in which to realize their hopes.

• • •

Liberty Theaters May Be Built in France For Benefit of Troops

THE value of entertainment in keeping up the morale of the fighting forces, whether in foreign training camps or in rest billets following active service in the trenches, is being more and more recognized by the War Department. Raymond D. Fosdick, chairman of the Commission on Training Camp Activities, has returned from a tour of inspection in France in respect to the entertainment needs of the soldiers. As the supply of amusement on the western front is now far from being sufficient to meet the demand, a plan to build a number of Liberty theaters in the American army camps in France is under consideration.

The type of entertainment to be offered in France in the event that the overseas Liberty Theater Circuit bcomes a reality has not been determined, but if the advice of E. H. Sothern, who has made an exhaustive investigation of the amusement situation on the other side is followed, vaudeville—high class vaudeville—will predominate.



Lillian Ross in her notable characterization of Jane, Tarkington's terrible, in "Seventeen"

Alice Lloyd, a Memphis beauty who has made "The Vulture" her stage vehicle, is winning new success in the Ziegfeld edition of the revue

Carl Randall and Florence Segal, the youthful lovers who sing and dance and talk sentimentally in "Oh Lady! Lady!"

Billy B. Van and a musical comedy comedian who masquerades as a clergyman in "The Passing Show," entertains twelve little maids from a London chorus at an artistic country place much to the amazement of Staten Crewsmen, the morning after

BIGGEST FALL ROSTER IN MANY YEARS

Every Producer to Have Several New Plays to Offer

The weeks of the 12th and 19th are to be busy ones, theatrically speaking. George Broadhurst is to offer "She Walks in Her Sleep," a farce by Mark Swan, at the Playhouse on August 12. Robert Ober will play the leading part.

The following week will find "Where Poppies Bloom," the Roi Cooper Megrue war play, at the Republic, with Marjorie Rambeau as its star. Pedro de Cordoba is the leading man in this play, which is an adaptation from the French of Henri Kistemaeckers. Others in the cast are L. Percival Knight, William Deming and Lewis A. Stone.

Frank Bacon is not only co-author of Winchell Smith's first play of the season, "Lightnin'," but is also responsible for the idea. The leading part in this play, which will open at the Gaiety during the week of the 19th, is to be taken by Mr. Bacon.

The same week will mark the reopening of the Plymouth Theater by Arthur Hopkins, with a comedy by Martin Brown, entitled "A Very Good Young Man." Wallace Eddinger will have the leading part.

George Broadhurst will fall in line with a farce written by himself and Walter Hackett. "Dolly of the Follies," with Hazel Dawn, written by Hillard Booth, may be staged during the latter part of August at the Shubert.

Coming productions for 1918-19 have already been announced by William A. Brady, George C. Tyler and John D. Williams. About sixteen plays of more than current interest are to be added to their managerial repertoire.

Willard Mack and Hector Turnbull are the authors of Mr. Brady's first production of the season, "I. O. U." It is based upon "The Cheat," a motion picture written by Mr. Turnbull.

Returning to the stage as the star in Owen Davis' play, "Forever After," which is opening at Long Branch this month, Alice Brady will now allow for both picture and stage work in her program. "The Chinese Puzzle," which has already been given a tryout in Washington, will be the next Brady production. The play is not a new venture, but is an English play, written by Marian Bower and Leon M. Lion, and is at present showing at the New Theater, London.

Other Brady activities are to be "Human Nature," also by Owen Davis, a melodrama by Jules Eckert Goodman, which will bring Mr. Hull, who is now on the road in "The Man Who Came Back," back to New York. This piece, by the way, is to have three companies on tour, while "Getting Together," which is being presented in conjunction with the British and Canadian Recruiting Mission, will have one traveling company.

George Broadhurst's productions, "She Walked in Her Sleep" and "The Woman on the Index," will open at the two Brady theaters, the Playhouse and the Forty-eighth Street. The first is scheduled for August 12, the second for August 20.

Among other plays George Tyler is to offer "Penrod," written by Edward E. Rose, from the Booth Tarkington stories. He is to open the season, however, at the Knickerbocker with "Among Those Present." "The Amazing Interlude," by Edward E. Rose, based on Mary Roberts Rinehart's novel, with Marie Doro; "Sawdust and Sentiment," by L. B. Yates, and "All Wrong," by William H. Post, are to be Tyler productions. Mr. Tyler in all but one instance is to work in conjunction with Klaw & Erlanger. He also will manage Laurette Taylor's country tour in "Happiness" and George Arliss in his next season's presentation of "Alexander Hamilton." "The Country Cousin" will open with Alexandra Carlisle in Chicago on Labor Day. Two Pollyanna companies and another "Happiness" cast are to be launched. As the season advances Helen Hayes will leave "Penrod" and appear in a new play.

John D. Williams' program is no less extensive. He will present "An Ideal Husband," by Oscar Wilde, at the Comedy on September 9. Norman Trevor and Cyril Harcourt have leased this theater for the season and they will co-operate in Wilde's production. "'Beyond the Horizon," by Eugene G. O'Neill; "All Souls' Eve," by Anne Crawford Flexner; "The Song of the City," by Rachel Butler, and "Morals," a new play of Western life by Augustus Thomas, will all be produced by Mr. Williams.

Other plays that herald the coming of a long and varied theatrical season are "Keep Her Smiling," to open at the Astor with Mr. and Mrs. Sydney Drew. John Hunter Booth is the author and the theme is based on a Saturday Evening Post story. "The Double Exposure," by Avery Hopwood, will open at the Bijou on August 26.

ON THE RIALTO

JAMES K. HACKETT is fast acquiring a reputation for versatility. Not contented merely with a reputation as an actor, producer, musical conductor, manager and composer, he is now at work upon the score of a revue which is to be presented at the Palais Royal during the coming season. Mr. Hackett is collaborating with John Murray Anderson on the piece, which will bear the title of "The Spice of Life."

• • •

C. HADDON CHAMBERS, the English playwright, who has not been represented on the New York stage in several years, will have a new comedy produced at the Empire in the early autumn. Cyril Maude, who is now on a vacation in England, will be seen in a stellar role, and the supporting cast will include Laura Hope Crews, Charlotte Granville and Annie Hughes.

• • •

RICHARD HENRY LITTLE, former dramatic critic of the Chicago Herald, who has been doing war work in France with the Y. M. C. A., has arrived in this country in connection with a war mission. He expects to return to France in a few weeks.

• • •

SOME time ago it was predicted that George Hassell would eventually find his way to the Winter Garden. Such an original and hilariously amusing comedian, it was pointed out, would sooner or later be placed among the galaxy of stars at the Broadway and Fiftieth street institution. This prophecy has been borne out. Hassell is in "The Passing Show of 1918." It will be recalled it was largely due to his amusing buffoonery that "Love o' Mike" attained the success it did here and on tour.

• • •

DESPITE the somewhat unfavorable reception accorded to Jack Lait's play of the underworld, "One of Us," Oliver Morosco has no thought of laying it aside. Already the play is undergoing revision at the hands of Lait and his collaborator, Jo Sterling, both of whom are now in New York, and it will be presented next month at the Booth Theater.

• • •

MAXINE ELLIOTT has definitely announced that she will return to the stage if a satisfactory play comes along—otherwise she will continue only in a producing capacity, in conjunction with William Faversham. She has been in constant attendance at the rehearsals of "Allegiance," which, incidentally, is from the pen of Amelie Rives and her husband, Prince Troubestzkoy. Miss Rives' last play was "The Fear Market," which was concerned with the character of blackmail that had been assumed by a society weekly.

• • •

ARTHUR GUY EMPEY'S honorable discharge as a captain in the National Army may mean that Wagenhals and Kemper's New York production of "Pack Up Your Troubles," in which Empey costarred with Rose Stahl for a brief period on tour last spring, will not be declared off after all. Empey, it is said, it planning to fulfill several lecture dates in addition to appearing in the spoken drama.

• • •

THE REPORT that Stuart Walker has cleared a profit of $200,000 to date on his production of "Seventeen" is said to have encouraged George C. Tyler to rush his presentation of "Penrod," another play dramatized from Booth Tarkington's stories.

• • •

LEO DITRICHSTEIN has a new collaborator in the person of A. E. Thomas. They are at work on a play which it is expected will open in New York in September. Mr. Ditrichstein's role is said to be that of a temperamental actor. He has already appeared as a pianist and an opera singer.

• • •

ONE BY ONE Australian managers are visiting this country in search of plays and players for their theaters and circuits in the Antipodes. Since the outbreak of the war they have been compelled to rely more and more upon American product until to-day the majority of attractions shown in Australia and New Zealand are of American origin. E. J. Tait of the Tait forces acquired several plays during his visit here last fall. Hugh Ward, on behalf of J. C. Williamson, Ltd., purchased the rights to a number of New York successes. Hugh McIntosh was here only two weeks ago in quest of material for his theatres. George Tallies, representing J. C. Williamson, Ltd., has arrived in New York to supplement the work of Mr. Ward here.

GOVERNMENT AIDS LIBERTY THEATERS

Provision Made for Baggage and Transportation to and from Camps

The War Department has issued an order of vital importance to the managers and artists playing the Liberty Theater circuit.

It is announced from Washington by R. R. Smith, Director of Liberty Theaters of the War Department Commission on Training Camp Activities, in the following bulletin: "I am pleased to report that the War Department is sending out a general order to all commanders to the effect that every camp will give assistance to the Liberty theaters by providing necessary transportation for all properties from station or town to the camp and return, also providing ambulances or transportation service for personnel of shows from the hotel in the city adjoining the camp to the theater and return."

This order will greatly reduce the cost of production by managers, and will provide comfortable means of transportation to artists.

The quartermaster of each camp will detail all necessary trucks, ambulances and autos to Liberty theater managers.

Capt. H. A. Stuart has been detailed by the Liberty Theater Division of the War Department to assist in the enforcement of this and other War Department orders relating to Liberty theaters.

THEATRICAL ACTIVITIES OF THE WEEK

Plays Offered to Government for Soldier Entertainment—The two first plays to be donated to the Government for the purpose of soldier productions in the encampments are Austin Strong's "The Drums of Oude" and George Middleton's "Back of the Ballot."

A committee of which Augustus Thomas is chairman has been formed to collect plays on which royalties are waived for camp use. Among the authors who have already offered plays are Mr. Thomas, R. H. Burnside, Edward Milton Royle, Franklyn Sargent, Edward Peple, Jerome K. Jerome and George V. Hobart. Mr. Hobart has offered his entire output, which includes one or two of the "Follies" of days gone by. One can hardly wait until the soldiers reproduce the "Follies." At this distance one may inquire which soldier is to replace Kay Laurell, and which warrior will undertake to deport himself in the Ann Pennington underwear.

The first soldier production staged at Camp Meade, Md., under the direction of Mr. Rochester, dramatic director for the Commission on Training Camp Activities, took place this week. Two playlets were given—one a tabloid musical comedy called "Made in France." The hit of this piece was a chorus of sailor boys singing "I'd Like to See the Kaiser with a Lily in His Hand." The other was a comedy written by Mr. Rochester himself which had previously been produced in England and Australia. Its title is "The Widow's Might."

. . .

Woods Not With Ziegfeld in Fight Against Ticket Speculator—A. H. Woods and Florenz Ziegfeld are apparently on opposite sides of the fence in the latter's campaign against the reign of the ticket speculator. Three or four days prior to the opening of "Friendly Enemies" Mr. Woods contracted with the ticket men for the handling of the seats, and as a result the box office found itself minus all the seats in the orchestra but the last row. The brokers also purchased the first three rows of the balcony. About $60,000 was expended in this transaction, which covers the first two months of the show's run. The brokers have also purchased 300 seats nightly for a number of weeks to come of Mr. Woods' production, "Under Orders."

. . .

Second K. & E. Production Already Under Way—The preliminary work of "The Bubble Girl" has already been put under way by Klaw and Erlanger. Founded on Fred Jackson's farce, "A Full House," Henry Blossom wrote the book and lyrics and Uda Walrop the score of the second of the season's Klaw and Erlanger productions. Among those the farce will feature are Dallas Welford and May Vokes. The rehearsals will be directed by Edgar MacGregor and Julian Mitchell.

"Seats on Sale at Box Office Only" an Accomplished Fact—When Florenz Ziegfeld informed the theatergoing public that seats for the "Follies" would be sold at the box office only he threw down the gauntlet. Not to the patrons, however, for they showed their approval of his method by lining up in front of the box office, but to the managers who, seeing the success of the initial move, followed suit.

Some Chicago managers also fell in line. The Blackstone Theater of that city, which opened its season on Monday with Henry Miller and Ruth Chatterton in "A Marriage of Convenience," is to adhere to the strict policy of "seats on sale at the box office only." The same holds true of the Illinois, Powers and Colonial theaters. This method obviously omits the hotels, agencies and exchanges and puts the control of the good seats in the hands of the individual theatergoer.

. . .

Lady Cops Housewarm With Ice Cream—The Women's Police Reserves Theatrical Unit, through the generosity of Marcus Loew and Nicholas Schenck, have acquired the use of spacious quarters in the New York Theater Building and one day last week the lady "coppers" gave the place a thorough housewarming. The suite includes besides the big greenroom on the ground floor the large music room and a group of smaller rooms one flight up. Among those who did justice to the large supply of grape juice punch and cake and ice cream and other things provided and wished success to Captain Edythe Totten were Police Inspector John F. Dwyer, Capt. McKinney, Colonels Avery McDougall and Morris Joseph of the Theatrical Police Reserves, as well as many men and women of the stage, while several stage celebrities entertained.

. . .

Klaw and Erlanger Start Rehearsals—Rehearsals started last week for "The Girl Behind the Gun," a new musical comedy by Guy Bolton and P. G. Wodehouse, with music by Ivan Caryll, in which Donald Brian, Jack Hazzard, Wilda Bennett, Ada Meade, John E. Young, Frank Doane, Bert Gardner, Virginia Reed and Primose Caryll are to have leading roles.

. . .

Hitchcock Settles the Big Type Difficulty — Raymond Hitchcock may get all dressed and have no place to go, but he certainly knows how to settle an argument and how to keep the peace in a Broadway production. He gave an instance of his consummate tact behind the scenes in "Hitchy-Koo" last week. Complaints were made by some actors as to the size of the lettering in their names on the billing and elsewhere. Hitchcock lent a sympathetic ear to the turbulent murmurings of his co-workers and then went out and ordered that no names should appear in the billing of his show on any "paper" whatsoever.

Patriotism Keynote of 13 Scenes Bill at Hippodrome—The capacity of the Hippodrome will be taxed to the utmost the coming season, since "Everything" is to be shown there. The name is appropriate in more senses than one, since in the new production, which will open late this month, there are three acts consisting of fourteen scenes. Mr. Burnside not only is still on the job as director but also is creator of the production. Consistent with the vital issues of the day, patriotism is the feature of the performance. The musical program is the product of a number of men, among them John Philip Sousa, Irving Berlin, John L. Golden, William Jerome, Harry Tierney, Percy Wenrich and Raymond Hubbell.

While the Hippodrome is undergoing re-decorating and re-upholstering the Sixty-ninth Regiment Armory is the scene of the rehearsals.

The Hippodrome this year is featuring De Wolf Hopper, Houdini, Charles Aldrich, Belle Story, Bert Levy, Tom Brown's Clown Band, Arthur Geary, Bluch, and a troupe of dancers headed by Desiree Lubowaka and Gorda Gulda.

. . .

Miller to Produce in Chicago—Instead of making his customary summer tour in California Henry Miller has begun a season at the Blackstone Theater in Chicago with "A Marriage of Convenience." New plays will be presented later.

. . .

Big Sunday Show for Enlisted Men—The New York War Camp Community Service, 15 East Fortieth street, provided one of the best programmes so far offered at the Casino Theater for the enlisted men Sunday afternoon. Billy B. Van, principal comedian in the "Rainbow Girl," now at the Gaiety Theater, headed the long list of stage stars who volunteered their services. Others on the bill were Bee Palmer, Ziegfeld Frolic; the Marimba Band; Wheeler Wadsworth, saxophone player from the Fifth Avenue Theater; Milt Collins, comedian, Keith Circuit; Kramer and Morton, blackface comedians from the Palace Theater, and ten other acts.

. . .

London May See Weber and Fields in "Friendly Enemies"—The London production of "Friendly Enemies" may feature Lew Fields and Joe Weber. This rumor is based not on the fact that Messrs. Weber and Fields attended the opening night of the play, but on the report that Mr. Woods is trying to get them for the overseas production.

. . .

Two New York Plays Take to Road—"Rock-a-Bye Baby" at the Astor and "The Kiss Burglar" at the Eltinge will be taken on the road shortly. Fay Bainter will not accompany "The Kiss Burglar," but probably will be identified with William Harris again, since the rumor that she is to be a Belasco star has not been substantiated.

Many Shubert Plays in Swing by September—That their other theaters will soon be offering a variety of attractions is the announcement made by the Shuberts, who have recently produced "The Passing Show of 1918" at the Winter Garden. The list of new plays includes "Keep Her Smiling," with Mr. and Mrs. Sydney Drew, to be seen at the Astor Theater August 5; about the same date, "Allegiance," written by the Prince and Princess Troubetzkoy, will open; Al Jolson is expected to return to the Lyric Theater August 12 in "Sinbad," while "Double Exposure" is expected at the Bijou August 26, and "One of Us" at the Booth, as well as the San Carlo Opera Company at the Shubert will open September 2.

. . .

K. & E., Dillingham and Ziegfeld Combine Interests—Klaw and Erlanger, Charles B. Dillingham and Florenz Ziegfeld, Jr., have formed a combination for the exploitation of stars, the production of plays, and the management of theaters. Raymond Hitchcock is the first star to be affected by the contract.

Mr. Hitchcock's contract with this new group of managers is for five years, dating from next Labor Day, September 2, when he will open an engagement in Boston. Mr. Hitchcock has decided that he needs a vacation and he will close his present engagement at the Globe Theater on Saturday. Ned Wayburn will then begin immediately the preparation of the "Hitchy-Koo" show for its presentation on tour.

. . .

Frohman Gets Rights to "Nurse Benson"—Charles Frohman, Inc., has acquired the American and Canadian rights to "Nurse Benson," the comedy by R. C. Carton and Justin Huntly McCarthy, in which Marie Lohr has just scored a hit at the Globe Theater, London. The London newspapers are unanimous in acclaiming "Nurse Benson" an overwhelming success.

. . .

"Kaiser Be Damned" to Open in Philadelphia—A new play entitled "The Kaiser Be Damned," by Sidney Toler, opens Labor Day at Philadelphia. Three other companies will open during September, one going to the Coast. The attraction is under the management of O. E. Wee and Sidney Toler.

. . .

Ostermans in "Parlor, Bedroom and Bath"—A. H. Woods in his announcements for "Parlor, Bedroom and Bath" when it is on tour is laying great stress on the fact that the Ostermans will have conspicuous parts therein. He is emphasizing the fact for fear that careless copy readers will confuse the names with "Ostermoor," which would be natural in view of the title of the piece. The Ostermans who appear are Jack Osterman, son of J. J. Rosenthal and Kathryn Osterman; the other is Marguerite Risser, niece of Kathryn Osterman.

Stage Costumes For Our Soldiers Asked For by Over There League—Amateur, or rather spontaneous theatricals for the soldiers, especially in France, where our boys behind the lines are unable to attend theaters, are dependent upon the efforts of individual players or upon themselves.

But these little skits require costumes, and these are not to be had in France since the war began. It therefore has become necessary to send costumes over there to meet the needs of the boys.

Recently, through the courtesy of the Messrs. Shubert, A. H. Woods, Gus Hill, Elliott, Comstock and Gest, Joseph Riter, George H. Nicolai, William Hepner, Guttenberg's Sons, Oscar Berner and the New York Costume Company, America's Over There Theater League was enabled to send twenty trunks of costumes and wigs to France for the use of the soldiers in the camps.

A cable from Paris describes the pleasure with which these costumes were received and the entertainment possibilities that were opened up by their arrival. A million men mean many costumes. They want more, and they must have them.

The generosity of the theater is proverbial. Here is a chance to underscore it. All managers, costumers and actors, who have costumes, shoes and wigs which they can spare would be doing a service to their country in donating them to the soldiers. Minstrel and character costumes, as well as those of the different nations, are desired.

All persons who find that they have anything to give to this cause can communicate with America's Over There Theater League in the Little Theater, 240 West Forty-fourth Street, and if the donation cannot be sent to the theater the League will call for it.

* * *

Raymond Hitchcock "Hitches" New Sailors to Navy—"Standing room only" was the slogan as the crowd around Raymond Hitchcock at the United States Ship Recruit began to fill the Union Square Park. One hundred men lined up and waiting for examination was the result of an hour's talk on the part of Mr. Hitchcock. The actor jazzed when his vocal cords needed a rest. And when both voice and limbs needed a rest Irene Bordoni sang "Joan of Arc" and the Kouns sisters gave some of their "Hitchy-Koo" selections, and Mr. Hitchcock began again.

A recruiting contest to speed things up was arranged between Ensign Erlanger and "Hitchy." Sodas for the crowd were the prizes. One took the north side of the park, the other the south, but the result was a tie.

* * *

Theatrical Police Reserves Ready for Service—The managers and others enlisted in the Theatrical Police Reserves have finished their "drilling" period and no doubt the sight of their uniforms will soon be a familiar one. The Reserves announced at a recent meeting held at the office of E. F. Albee that the uniforms for the men would cost $10,000. The money is to be raised by assessing every theater of the city about $135.

"What's In a Name," A. H. Woods' Play, Opens in Capital—Making up in variety of titles what it lacks in number of actors, the name of the war play using but two persons in its cast has been changed again. Known as "Out of Hell" in London, it played here as "My Boy." Schenectady saw the play August 8 under the name of "Under Orders." Shelley Hull and Effie Shannon appear in the leading roles. Washington folks are seeing a new play "Why Worry?" written by Montague Glass and Jules Eckert Goodman and produced by A. H. Woods. Fannie Brice, George Sydney, the Avon Comedy Four, and May Boley are appearing in it.

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From Stage to Aviation—Paul B. Frawley, formerly a member of Henry W. Savage's "Toot Toot" company, sends word that he now is in his third month of training as a naval aviator and looks forward to speedy service overseas.

* * *

Five New Shubert Attractions Forthcoming—Having launched "The Passing Show of 1918" successfully, the Shuberts have divulged the names of several new attractions soon to be offered at their theaters. The list includes "Keep Her Smiling," with Mr. and Mrs. Sidney Drew, to be seen at the Astor Theater August 5; the return of Al Jolson in "Sinbad" to the Lyric Theater, about August 12; "Double Exposure" at the Bijou on August 26; "One of Us," at the Booth, and the San Carlo Opera company at the Shubert on September 2.

* * *

Liane Carrera in Emotional Role—When "Mother's Liberty Bond" opens at the Park Theater next week, Liane Held Carrera will be seen in it in an emotional role. She has previously appeared only in musical comedy and vaudeville.

* * *

Mechanics' Union's Novel Procedure to Get Increase—In Providence, R. I., recently, the Stage Mechanics' Union desired an increase of pay and a delegation from the union waited upon the managers. Pointing out the urgent need of an increase, they agreed that the burdens of the managers are anything but light, and announced that, much as they wanted what they were asking for, they would not strike if the raise was not forthcoming. Couched in the terms of a request and not of a threat, it looks as if the union is to get what it wants. Charles Lovenberg was so favorably affected by this procedure that he is to go over the Keith and Albee list of stage hands and grant an increase to all deserving ones.

* * *

"The Blue Pearl" August 6—An announcement is made by the Shuberts that in order not to conflict with other openings "The Blue Pearl," with George Nash, will open at the Longacre on August 6 instead of August 5 as announced previously.

* * *

Uniform Was Admission Fee to "Going Up"—"Going Up" was given a special performance at the Liberty on Sunday. The Cohan and Harris production, given under the auspices of the Stage Women's War Relief, was free to men in uniform.

Mitchel Memorial Fund Has Theatrical Branch Committee—Every member of the theatrical and motion picture industry in New York will have an opportunity of contributing to the John Purroy Mitchel Memorial Fund as a result of a meeting held in the office of E. F. Albee, when Marcus Loew was made chairman of a committee to form the Theatrical and Motion Picture Division. Thirty-six hundred dollars was raised among the men who attended the initial meeting.

Extensive plans are being laid by Mr. Loew to obtain subscriptions, large and small, from every one connected with motion pictures and the theater business in New York.

The late Mayor of New York, who died in the service of his country, at various times displayed a friendship for and interest in theaters and motion pictures, and it is therefore entirely fitting that the joint industries should do something to properly perpetuate his memory.

* * *

Singers Wanted for Opera Comique—A call for young soloists has been issued by the Society of American Singers who are wanted for the chorus in the opera comique season to begin at the Park Theater on September 30.

* * *

Stage Mothers Must Look the Part—"Look maternal and you will look the part," said S. Jay Kaufman, when looking for twelve women to appear in "Mother's Liberty Bond." The women were needed in a mothers' club scene where the members of the organization get together to bar German textbooks from the public schools.

* * *

Klaw and Erlanger to Launch New Comedy—A new musical comedy, "The Girl Behind the Gun," has already been put in the rehearsal stage by Klaw and Erlanger. It was written by Guy Bolton and P. G. Wodehouse, with music by Ivan Caryll.

* * *

"Going Up" Celebrates 250th Performance—"Going Up," with Frank Craven, celebrated its 250th performance at the Liberty Theater last Thursday.

On the same evening the 400th performance of "A Tailor-Made Man," with Grant Mitchell, was recorded at the Cohan and Harris Theater.

* * *

Irene Castle Not Going Back to Broadway—Prior to her trip to France, where she expects to aid in war work, Irene Castle is staying at the home of friends in Long Island. The report along Broadway that she intends to appear in a new dancing act with Frank Hale was denied by Mrs. Castle.

* * *

MacKaye Writes Play About Washington—A new play by Percy MacKaye entitled, "Washington, the Man Who Made Us," with George Washington as its central figure and the American Revolution as its background, will be presented by Arthur Hopkins in the early autumn. There will also be many scenes of the present interwoven in the play, it is said.

Both setting and costumes for "Washington" will be made by Robert Edmond Jones.

Mr. MacKaye's play, which is in prose, is described as in sixteen actions and fourteen transitions.

Stage Women's Service House—On Sunday the new Service House for men in uniform of the Stage Women's War Relief will be opened at 251 Lexington avenue, near Thirty-fifth street. It is an attractive five-story house and was made ready in an incredibly short time after the decision to establish it was reached. A committee under direction of Chrystal Herne as chairman accomplished wonders after the workmen had finished the alterations, and the job was completed within the allotted two weeks. The idea is to house from 200 to 300 men a night for the nominal cost of twenty-five cents each.

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James K. Hackett Writes the Music—James K. Hackett is composing the music to the book and lyrics by John Murray Anderson for "The Spice of Life," which will be produced in September at the Palais Royal in revue form.

* * *

Broadhurst's Own Musical Comedy—A musical comedy with George Broadhurst as author of both book and lyrics, with music by Silvio Hein, is to open at the Broadhurst Theater during the week of August 19, under the name of "He Didn't Want to Do It." "Maytime," now at the Broadhurst, is moving to another theater.

* * *

Irving Berlin as Impresario and Librettist—When "Yip, Yip, Yaphank," the Camp Upton show of Irving Berlin, is presented at the Century Theater on August 19 it will have eighteen musical numbers written by Private Irving Berlin. It will run a week, with Wednesday and Saturday matinees. A community house at Camp Upton will be built with the profits.

* * *

Open Air Stage at Camp Humphreys—Franklin H. Sargent, Chairman Department of Dramatic Activities among the Soldiers, War Department Commission on Training Camp Activities, announces that dramatic director Barrett H. Clark is constructing an open air stage and theater at Camp Humphreys, Virginia. With Augustus Thomas as chairman, this department has appealed to playwrights of the United States and England to submit plays for production in camps under the dramatic directors.

* * *

Girls for Liberty Circuit—John C. Travis and Moreland Brown, who are organizing several musical numbers for the Liberty Theater circuit, require several girls for an ensemble. Girls of experience who can sing and dance are desired to call at office of the War Department, 1520 Broadway, and ask for Roberta Beatty.

* * *

Australians to Hear Lindsay—The Australian troops now visiting this city will hear Judge Ben D. Lindsay of Denver tell his experiences at the Italian front to the men in service at the vaudeville show provided for them by the New York War Camp Community Service at the Casino Sunday afternoon. Grant Mitchell, star of "A Tailor-Made Man," will be the host of the day, providing refreshment for the soldiers, sailors and marines after the performance.

NEW STAGE PRODUCTIONS IN REVIEW

"The Passing Show of 1918"

Revue in two acts and fourteen scenes. Dialogues and lyrics by Harold Atteridge. Music by Sigmund Romberg and Jean Schwartz. Musical numbers arranged by Jack Mason. Staged by J. C. Huffman. Produced under the personal direction of J. J. Shubert at the Winter Garden, July 25.

There is just a little bit of everything tumbled into the new revue which has just started its run at the Winter Garden. It lives up to its name of "The Passing Show" and touches on all the topics of the day from the War Savings Stamp campaign to the latest fad of supping at Child's after the play is over. Just to show that there is no hard feeling, they also delve for a space into Biblical history and Salome and her tribe are conjured up in all their glory. Operatic mandates have no jurisdiction over the Winter Garden, and while Salome is not allowed to cavort around with the head of John the Baptist on a silver salver at the Metropolitan, she can do what she likes at the Fiftieth street emporium, and if she is wise enough to substitute the head of "the man who put the germ in Germany," or to put it more simply the Kaiser, for that of the redoubtable John, there can be no doubt of her popularity.

GREAT VARIETY OF TOPICS

While there is a great variety of topics in the new extravaganza, and a number of pretty girls all dressed up in the most up-to-date sartorial creations, there is not a superabundance of wit. The dialogue for the most part is lacking in humor, though the Howards liven things up a great deal.

The musical numbers run along smoothly enough, but there are no strikingly original numbers and none of the catchy airs that set an audience to whistling as they homeward wend their way after the performance.

Of course the scenery as well as the costumes are the very last word in modern stagecraft. And in the beginning of the second act there is a reproduction of an aerial raid which is well worth seeing. What with the sirens, the searchlights and the dropping of the bombs from the airplanes above the effect is truly remarkable, and it is a pity that it all passes away so quickly.

HOWARDS WIN FIRST HONORS

As for the players, the first honors go to the Howards. Their work is the brightest spot in the spectrum. Willie Howard in particular is as humorous as ever in his impersonations and his antics in Childs restaurant are as funny as could be desired. Willie Howard, in addition to being just simply amusing, is a thorough little artist. He has a true and unerring comedy instinct and he never strikes a false note. With Eugene and Violet Englefield he does a splendid bit in the "Galli Curci Rag."

In addition to the Howards there is a large collection of principals. There are Charles Ruggles and Frank Fay, who are amusing in their respective parts. There is Virginia Fox Brooks, whose only claim to distinction seems to lie in the fact that she is doing her best to manipulate an English accent. There is Nell Carrington, who has the best voice of them all, and who is charming and pretty as well. There is Isabel Rodriguez, who demonstrates that it does not matter if you have nothing to say as long as there are a pair of castanets to do the talking for you. Miss Rodriguez has mastered the intricacies of the dance, but she has yet to learn that there is something more besides mere technique. Then there are the two Astaires, who are by far the most attractive dancers in the revue, and who have youth and personality to boot. Isabel Lowe comes in for her share of the honors, too.

The Shuberts are serving a twofold purpose in "The Passing Show." They provide an evening's entertainment, and they also manage to dispose of a number of War Saving Stamps for the Government, and all the little chorus girls come out at stated intervals and help to fill Uncle Sam's coffers by using their blandishments in pursuit of the elusive twenty-five-cent piece.

* * *

"Why Worry?"

Comedy by Montague Glass and Jules Eckert Goodman. Produced at the Belasco Theater, by A. H. Woods, July 29.

WASHINGTON.—Fanny Brice was warmly received when she appeared in the new A. H. Woods production, "Why Worry?" at the Belasco Theater. It is the latest product of Montague Glass and Jules Eckert Goodman, authors of "Business Before Pleasure."

The play deals humorously with Jewish types, being a feminine edition, so to speak, of "Potash and Perlmutter." It gives Miss Brice, who has never appeared before in a straight comedy role, many opportunities for humor. The cast includes George Sidney, May Boley, Vera Gordon, the Avon Comedy Four and others. "Why Worry?" will be taken to Broadway within several weeks. It will open at the Harris Theater.

* * *

Mr. Myers of Sydney Here

J. M. Myers of Sydney, Australia, editor of the Mirror, a theatrical paper of that far-off town, is seeing New York in the company of Bert Levy. He is on his way to London as a guest of the British government, accompanied by other newspaper men. He thinks a "get acquainted" mission by American scribes to Australia would be of great benefit mutually. He says Broadway will be a fine street when it is finished.

Authorship of "Seven Up"

From the American Play Company comes a communication concerning the authorship of the farce "Seven Up," about which there has been some controversy:

A metropolitan daily "on July 22 printed an article with charges of plagiarism against a farce called 'Seven Up,' written by Alta May Coultas Coleman and recently produced by Stuart Walker in Indianapolis. George S. Kaufman, dramatic editor of the New York Times, is named as the injured person, claiming to have written a play named 'Going Up' two years ago, with a plot which he states Mrs. Coleman's play resembles. Insinuations are also made that Mrs. Coleman is the alleged author only and that Mr. Walker is the actual writer of the play. As Mrs. Coleman's dramatic representative, the American Play Company wishes to point out that Mrs. Coleman's copyright antedates Mr. Kaufman's by almost two years. The copyright records disclose the following data, which speaks for itself.

"'Going Up,' a farce in 3 acts, by Alta May Coultas, August 25, 1915. Copyright number 19150.

"'Going Up,' a farce in a prologue and three acts, by George S. Kaufman, August 13, 1917. Copyright number 23727.

"Furthermore, Mrs. Coleman's play was in our office at least one year before Mr. Kaufman's copyright was procured; it was announced for production in Indianapolis last summer by Stuart Walker but was postponed. The play as produced by Mr. Walker July 1, 1918, was from Mrs. Coleman's manuscript, which bears the American Play Company stamp. It was played as she wrote it; neither Mr. Walker nor any other person collaborated or made changes.

"Very truly yours,
"AMERICAN PLAY COMPANY, INC.
"By John W. Rumsey."

* * *

Appeal of Stage Women

The Stage Women's War Relief, which in one year has sent over four hundred thousand articles to Europe, are now asking for old shirts. From these shirts, frayed at the cuffs and worn at the collar-band, and with the front dimmed by washing, a little child's gown is fashioned, and hundreds of these frocks are being sent to the children of France and other beleagured countries.

* * *

In "Nothing But Lies"

Rehearsals have begun of Weber and Anderson's production of "Nothing But Lies." The play was written by Aaron Hoffman.

The cast is headed by William Collier, and includes Ruth Shepley, William Riley Hatch, Frank Monroe, Saxon Kling, Charles Butler, Charlotte Carter, Florence Enright, Grant Stuart, Robert Strange, and Rapley Holmes.

WILL TOUR COUNTRY FOR LIBERTY LOAN

Keith's Boys Band of 250 to Aid Government Loan Next Fall

Before America joined the Allies A. Paul Keith and E. F. Albee, joint owners of the B. F. Keith Vaudeville Circuit, resolved to organize a boys' club that would be an influence in keeping lads off the street by giving them the necessary rooms and equipment for clean and wholesome sport and entertainment. Before their plans had fully matured the United States went into the war, and they took advantage of this opportunity to expand the scope of the work and turn the club into a musical school as well, which would develop young musicians for the immediate needs of the band and for military and naval organizations later as they came of age. Two floors of B. F. Keith's Alhambra Theater Building at 126th Street and Seventh Avenue were converted into a club and equipped with drill hall, library, etc., as well as with expert instructors. After a year the club now has 300 members.

B. F. Keith's Boys' Band is not available for paid engagements. The upkeep, amounting to some $30,000 a year, is paid by Messrs. Keith and Albee. The band is exclusively a patriotic educational enterprise and appears in public only on occasions of military, civil, community and allied interests, when its services are donated.

The Government when recruiting for the famous Marine Band at Washington sent experts to review the bands of the country to find crack bandsmen for the national organization, and drafted four of the boys for the Marine Band, this being a greater number than was selected from any other band.

* * *

"Allegiance" Presented

"Allegiance," which opened at Maxine Elliott's Theater on Aug. 1, is a modern play in three acts by the Prince and Princess Pierre Troubetzkoy (Amelie Rives), and is presented by William Faversham and Maxine Elliott. The cast includes Blanche Yurka, Evelyn Varden, Carl Anthony, Harrison Hunter, Carl Sauerman, Charles Meredith, Charles Laite, Charles Hampden, Charles Kraus, Herbert Belmore, William Reed, Jr., and Margery Lytle.

The action of "Allegiance" begins shortly after the invasion of Belgium, and extends over a period of three years. In the Hartmann family are the grandfather, the son, and his wife and the grandson. The son, having been brought up with love for the fatherland, turns to it in the world crisis. His wife discovers the part he is playing in aiding German spies in this country, but for the first time in their married life he refuses even to listen to her. The boy turns from his father against the fatherland, and thus the house is divided.

The play will be reviewed in the next issue of THE MIRROR

NEWS OF THE WEEK IN STOCK

Poli's Present "Rich Man Poor Man"

HARTFORD—The Poli Players presented "Rich Man, Poor Man," at the Palace last week before large audiences. A. H. Van Buren and Florence Rittenhouse headed the company as usual. Lois Bolton showed that she is quite at home in a different sort of part from those usually given her. Lynn Osborne likewise did particularly well. Frances Williams, J. H. Dailey, De Forrest Dawley, Russell Fillmore and Louise Farnum were pleasing in their respective roles.

SEYMOUR WEMYSS SMITH.

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"Stop Thief" Liked

PROVIDENCE—The Albee Stock Company presented week July 22-27 "Stop Thief," with great success, at Keith's.

It is difficult to recall any farce having more rapidity of action or more laughs than "Stop Thief." Burton Churchill gives a characteristic touch of humor to one of the crooks and May Buckley a breathlessness to the other. Most of the fun centers around Charles I. Schofield, who is amusing as the absent-minded father. Raymond Bond was the distraught bridegroom and Jean Shelley made a handsome bride. Helen Reimer was a mother to be proud of with her glittering ear trumpet. The cast also included Isadore Martin, Dorothy Tierney, Eugene Revere, William H. Turner, Samuel Godfrey, Walter Regan, Albert Gebhart, Richard Goff, James Robertson, William Sullivan and Ben Brown.

"A Fool There Was" will be presented from July 29-Aug. 3.

W. F. GEE.

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"Old Homestead" Again

TORONTO—The Royal Alexandra, July 15 to 20: "The Old Homestead," with Thomas Wise as Joshua Whitcomb, played to capacity business. Mr. Robins's Happy Jack is the best work he has given this year, and Jack Amory's Cy has Mr. Wise's Uncle Josh overshadowed. Mr. Amory is always a finished actor; in fact, he is never *just stock*, but differentiates each week. Reina Caruthers and Helen Travers are the only ladies in the cast who have a chance to show their ability, and they both succeed beautifully.

July 22 to 27: This week's bill, "The Man from Mexico," is intricate but farcical; is a scream from start to finish. Mr. Wise is splendid in this character, and his Spanish dance with Frances Neilson in the third act is a clever bit of work. Lynn Pratt and Mr. Jackson are well cast. Next week Mr. Wise will say farewell in a revival of "General Post."

Mr. Robins is negotiating to establish a stock company here in Toronto all this coming winter, besides sending out a company in "General Post." GEO. M. DANTREE.

Produce "The Blue Envelope"

ROCHESTER—The Manhattan Players presented "The Blue Envelope," a farce in three acts, for the eleventh week of their season at the Lyceum Theater. It is by Frank Hatch and Robert E. Homans.

Charles Carver was given a warm welcome upon the occasion of his final engagement in his familiar role in "At the Mercy of Tiberius," in which he has made his farewell at the Temple Theater. Upon his entrance the audience greeted him with a spontaneousness of applause and a beaming of faces that must have given him immeasurable satisfaction and pleasure. Mr. Carver will be ordained as an Episcopal minister in September.

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Summer Stock Popular

HAMILTON, ONT.—The summer stock company at the Lyric Theater continues to grow in popularity and draws capacity houses. James Wall is manager and Cyril Raymond stage director. The cast includes Malcom Fassett, leading man; Lotus Robb, leading woman; John Morton, Marcia Abbe, Teris Loring, Mabel Carruthers, Edmond Abbey, Harry MacFayden, Harry Huguenot, Robert Homan, Robert Hudson, Burke Clark. The last plays presented were "Stop Thief," "The New Henrietta," "Common Clay," "A Pair of Queens." The next one will be "A Grain of Dust."

MINNIE JEAN NESBIT.

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Halliday-Lang Present Comedy

CLEVELAND — The Halliday-Lang Stock Players, going on the presumption that soft drinks and farce comedy are inseparable companions to warm weather, this week presented "Believe Me, Xantippe," at the Opera House. This was the third successive comedy offered by the company, and the results show the wisdom of their choice. "Believe Me, Xantippe," is well known both to theatergoers and to photoplay fans, but this did not in any way interfere with the popularity of the current presentation. Jack Halliday played the young fugitive from justice. Eva Lang was the sweetheart who delivered him up, and the rest of the cast, composed of John McCabe, Edith Campbell Walker, Robert Craig, George B. Leffingwell, Antoinette Rochte, Thomas Irwin and Margola Gilmore were all seen in congenial roles.

ELSIE LOEB.

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STOCK FLASHES

Maxwell Parry, the Indianapolis aviator who brought down a Hun flier in an aerial fight July 3, was a member of the Stuart Walker company at the Murat last summer, and with the Washington Square Players previous to that. He has achieved a reputation as a writer, having written a successful comedy put on by the Little Theater company here, in which he also acted a prominent part.

Karl Amend, scenic artist with the Hyperion Players, New Haven, the past season, will be head superintendent of the artists of camouflage in one of the navy yards. Mr. Amend did successful work with the Hyperion Players, and will doubtless acquire fame in his new work.

John Griffith Wray and Virginia Brissac report excellent business with their stock company in San Diego.

James Bailey, assistant manager of the Academy Theater, Buffalo, has obtained a leave of absence for an extended period because of ill health. His place has been taken by Charles H. Bowe who, during the past season, has managed the Lyric Theater.

Helen Joy is announced by Manager Harry Minturn, of Milwaukee, as the new leading lady of his company. She will take the place of Ruth Robinson, and will make her appearance next week in "The Gypsy Trail."

Richy Craig and Al Barton have been added to the personnel of the Academy Players, Buffalo, which next week will offer "Seaside Frolics."

"Alice Sit-by-the-Fire" Again

INDIANAPOLIS—The Stuart Walker company offered an evening of rare enjoyment when they presented "Alice Sit-by-the-Fire," preceded by "The Workhouse Ward," at the Shubert-Murat July 22-27. It will stand out in the stock season as a well acted and satisfying performance in every detail. Of the many roles in which she has appeared here none has given Julith Lowry the opportunities offered her this week, and she fulfilled all demands in her gifted portrayal. Margaret Mower was seen at her best as her daughter, and Morgan Farley was boyish and pleasing as the son. Gregory Kelly handled the role of Stephen Rollo in his most engaging manner, and George Gaul appeared to advantage as the husband of Alice. Beatrice Maude and Lael Davis did their share in smaller roles. As a surprise, Lady Gregory's humorous little one-act comedy, "The Workhouse Ward" was presented and admirably acted by J. M. Kerrigan, Aldrich Bowker and Edgar Stehli. "The Wolf" will be presented July 29-August 3.

Ainsworth Arnold, who joins the company and will make his first appearance in the heavy role in "The Wolf," is an old stock favorite here.

The Walker company will soon put on a new play written by Stuart Walker called "Jonathan Makes a Wish."

Special scenery is designed and painted each week by Frank Zimmerer and some attractive settings have come from his hands which bring forth spontaneous applause when the curtain ascends on Monday nights. The settings are quite an innovation and are always of an attractive nature, a long cry from the cut and dried settings of the average stock company.

After all, it was Gregory Kelly and not Tommy who played Sonny with the original company in "The Three of Us" when it was presented here eleven years ago. Mr. Kelly, who was then only fourteen years old, always took the name of his older brother in States where the child labor law was enforced and which he did on his appearance in the play here. By way of contrast, Gregory played Clem in the stock production of the play week July 8. Thomas Kelly played the role of Comos, the young son in "Alice Sit-by-the-Fire," understudied by Gregory, with Ethel Barrymore when she toured in the play.

PEARL KIRKWOOD.

• • •

Taught to Dance Gracefully

If the soldiers at Camp Upton do not know how to dance when they take part in the Camp Upton musical comedy "Yip Yip Yaphank" it will not be the fault of the dancers in the Century Grove Midnight Revue. Twelve of them are to travel to Camp Upton regularly for a couple of weeks to train the soldiers in the graceful art of Terpsichore.

THE BROADWAY TIME TABLE

FOR WEEK ENDING AUGUST 10

Theater	*Play*	*Date of Production*	*Number of Performances*
Astor	Keep Her Smiling	Aug. 4	8
Booth	Seventeen	Jan. 21	234
Casino	Oh, Lady! Lady!	Feb. 17	223
Cohan and Harris	A Tailor-Made Man	Aug. 27	430
44th Street	Hearts of the World (film)	April 5	290
48th Street	Man Who Stayed at Home	April 3	146
Globe	Hitchy-Koo, 1918	June 6	77
Hudson	Friendly Enemies	July 22	16
Liberty	Going Up	Dec. 25	276
Longacre	The Blue Pearl	Aug. 6	7
Lyceum	Tiger Rose	Oct. 3	257
Lyric	Maytime	Aug. 16	414
Maxine Elliott	Allegiance	Aug. 1	12
New Amsterdam	Ziegfeld Follies	June 18	64
Shubert	Getting Together	June 3	73
39th Street	Eyes of Youth	Oct. 3	419
Winter Garden	Passing Show of 1918	July 25	12

WITH STAGE PLAYS AND PLAYERS

ACTORS' EQUITY ASSO'N

Insist on a Contract—An Inconsiderate Manager

Members of the A. E. A. Are Most Earnestly Urged to Immediately Send Reliable Addresses to the Office of the Association

The last meeting of the Council was held in the Association rooms, 608 Longacre Building, July 30, 1918. The following members were present:

Messrs. Francis Wilson (presiding), McRae, McWade, Stewart, Breese, Mills, Cope, Kyle.

New members, New York office: Ray Allen, Henry Antrim, W. James Bedell, Liane Held Carrera, Ruth Collins, R. P. Donaldson, Yolande Duquette, Florence Eldridge, William Franklyn, Marguerite Fritts, Jack Goodwin, Florence Hart, Marguerite Keeler, Gertrude Le Brandt, Elizabeth Le Roy, Janet McIlwaine, William H. Malone, Claire Nagle, Blanche Ramson, Helena Rapport, Flora Sheffield, Helen L. Spring, Charles H. Stevens, William Ramsay Street, Frank W. Taylor. Junior member: B. Warner Anderson. Re-elected: Cecil Kern. Chicago office: Arthur Hayes, Neil McLeod.

Several times of late members have come to the office for advice as to what to do after having rehearsed a week or more without being given a contract and not having any tangible assurance whatever of who was the responsible manager. Invariably our counsel is that they shall immediately ask for contracts and learn, if they get them, whether the signer thereof is solvent or dependable. Otherwise they are told to refrain from continuing on uncertainly. We cannot see how any other view of such a situation would be fair. It surely imposes no hardship on a right meaning manager, but every actor who goes further than ten days without a definite contract (the standard or better) renders his Association a decided injury.

One certain actor-manager who has repeatedly shown himself to be cruelly inconsiderate in dealing with his fellow players, and who was dropped from the A. E. A. two years ago because he insisted upon using in his contracts the most arbitrary and inequitable clause ever framed, is at it again. Think of putting a long established actor—well known to the metropolitan public and who appeared conspicuously in a prominent character throughout last season in New York—under a contract which was to all intents and purposes for the run of a new play, at a very large salary and after tying him up for a month before calling the cast together to dismiss him at the end of the second general reading of the play without a single stage rehearsal.

. . .

No More Badges

Mark Eisner, Collector of Internal Revenue, 1150 Broadway, asks THE MIRROR to give prominence to the following:

From and after August 1, 1918, no badges are authorized to be worn by Internal Revenue Officers, and any person presuming to act under the authority of a metal badge as a United States Revenue Officer should be treated as an imposter. Revenue officers will carry, instead of badges, pocket commissions, which must be shown upon demand, and no other credentials should be recognized.

NEW PALACE STAR

Marguerita Sylva Sings Yankee Ballads—Other Features

Mme. Marguerita Sylva of the Opera Comique and the Chicago Grand Opera company, who will be remembered also as the Carmen par excellence of the Oscar Hammerstein Manhattan opera days, made her vaudeville debut at the Palace on Monday.

Mme. Sylva sang three American ballads, of a rather negative type; her best selection was a new song which depicts a Yankee soldier trying to woo a French lassie whose English is as sketchy as his French.

In the Habanera air from "Carmen" Mme. Sylva asked the audience to imagine that an empty chair on the stage was the man to whom she addressed her blandishments, remarking that as things were going we might be obliged very often to stretch our imaginations thus.

The prima donna was received with much enthusiasm throughout her program, and was generous with encores.

Laura Hamilton in "The Rainbow Girl"

Charlotte Wade Daniel, with Cecil Spooner's Company

Trixie Friganza was heard in two amusing songs by Jean Havez, and with Melissa Ten Eyck and Max Weilly burlesqued a classic dance.

Entertaining is an ungracious task in hot weather, but J. F. Dooley and Corinne Sales put much "pep" and took evident joy in the proceedings in "Will Yer, Jim."

"The Land Over Yonder," a playlet by Peter Kyne, with Charles Gill and company, was well acted throughout. The Misses Lightner, Newton and Alexander were a gay singing and dancing trio.

The program also included Edwin George in a comedy of errors, Mr. Dupree in a cycling novelty, and closed with Robbie Gordone in a posing act.

A. W. Dingwall Dead

Alexander W. Dingwall, who failed to rally from an operation performed in an effort to save his life, died at the Post Graduate Hospital on Saturday, July 27, in his sixty-first year. As a young man Mr. Dingwall's original interest in sports was soon superseded by an interest in theatrical activities, which led to his becoming dramatic critic on the Milwaukee Sentinel. But it was his work in conjunction with the late Jacob Litt that first brought the deceased's name into prominence in the theatrical field. "Ben-Hur" and "In Old Kentucky" were among the old-time profitable thrillers on the repertoire of Litt and Dingwall. After the former's death Mr. Dingwall successfully continued the work of the firm.

Simultaneous with the expiration of the lease he held on the Broadway Theater Mr. Dingwall began to give up his extensive interests in the theatrical field until a few road companies were all that remained.

New Brighton's Carnival

A midsummer carnival attracted at the New Brighton Theater last week with eleven acts in the bill. Gus Van and Joe Schenck added to their popularity with a varied song program. T. Roy Barnes appeared with Bessie Crawford in "A Package of Smiles" and succeeded in producing laughter in abundance. An event was the seashore vaudeville of Johnny Dooley and Yvette Rugel, who recently completed a long tour. Wilbur Mack and Nella Walker are seen in Mr. Mack's musical satire, "A Pair of Tickets," and Tarzan, the chimpanzee phenomenon, performs all manner of Simian stunts. The Courtney Sisters present a comprehensive repertoire of popular ditties.

STAGE PERSONALS AND THEATRICAL REPORTS ARE ON PAGES 212 AND 213

EXPERTS TO MANAGE LIBERTY THEATERS

Several Changes Planned at Cantonment Playhouses

Howard O. Pierce, former manager of the Liberty Theater at Camp Taylor, Kentucky, has been assigned to the position of Assistant Director of Liberty Theaters at Washington, where he will work in conjuction with R. R. Smith. Director John Prescott, dramatic leader at Camp Taylor, has been placed in charge temporarily of the Liberty Theater at that camp.

Fitzhugh L. Brown has been assigned manager of the Liberty Theater at Camp Sevier, S. C., by R. R. Smith, Director of Liberty Theaters, Washington.

Matt Whitham has been assigned as motion picture distributor for the Theater Division, with headquarters in Atlanta, Ga., working under the direction of E. L. Hyman.

Mme. Schumann-Heink gave three concerts for the men in uniform on July 11. She sang at the Organ Pavilion in Balboa Park for the men of the Naval Training Station. On Thursday Mme. Schumann-Heink sang in the Liberty Theater at Camp Kearney, where she was the guest of honor at a dinner given by General Strong at headquarters mess tent.

A new Liberty theater will be built at Camp Beauregard, Louisiana. The new building will have a seating capacity of 2,500, with complete standard scenic and stage equipment.

R. R. Smith, Director of Liberty Theaters, Washington, spent one day last week in New York in conference with the heads of the Liberty Theater booking office. Mr. Smith announced that there would be several changes in the Liberty Theater managers within the next few weeks. "We are looking for men of experience in all branches of the entertainment world. We must have stock, motion picture, vaudeville and musical experts for these various positions."

James Williamson, assistant manager of Camp Gordon, will be indefinitely in charge of the Liberty Theater at Camp Gordon.

The natural gift for entertainment of the negro race has been illustrated in practically all the camps where colored soldiers are entertained. The very first performances given under the dramatic leadership have usually been by negro performers in vaudeville and minstrelsy.

Dramatic stock is the attraction at the Liberty Theater in Camp Lewis, where the Wilkes Players are offering "Stop Thief!" Their repertoire includes "Along Came Ruth," "Seven Keys to Baldpate," and other well-known Broadway successes.

Warren Ellsworth plans to open the new theatre at Camp Fremont August 1 with a musical stock company.

WITHOUT FEAR OR FAVOR—By an Old Exhibitor

Exporters' Point Wrong—Film Conference Needed—Dishonest Film Men?—A Pertinent and Justifying Interview

IT IS perfectly natural that a survey that emphasizes the propaganda side of pictures as emphatically as does this should give attention to the claim of the Exporters' Association that the new Federal film export regulations, in their application to neutral countries, hamper the showing of American films in those countries. I don't know what officialdom is trying to get at, but if it is striving, in effect, to bar our propaganda from neutral screens *where Hun-made depictions have access*, it must be halted, and speedily. There is nothing to rival on the mistake side a blundering officialdom, and you have all history to prove it. Singularly, too, the officialdom of a democracy errs worse than that of an autocracy. There is more chaos, more confusion. Monarchs make their hirelings toe the line better. Can you imagine the exact point that the exporters have raised being directed in Hunland against the skillful propagandists who brought Russia to revolution and Italy to the political state that resulted directly in the debacle at Caporetto? *The failure of Austria to revolt to date is distinctly a failure of Allied propaganda work!* You can stop prejudicial literature on your border line, but you can't hold back the inflow of neutral public opinion. In evident realization of this, England is making *special* efforts to show her propaganda on the screens of the *German* cantons of Switzerland, where a Hun victory has heretofore meant the same degree of jollification it would arouse across the border in the Fatherland. The titles of these films are in German. If there are any clauses in the new United States export regulations that prevent American pictures from taking their place on the firing line alongside these British films, they had better be abolished—along with their framers! For there is no blockhead like an official blockhead.

. . .

THE suggestion for an international film conference is good, and I am surprised that the National Association has paid so little heed to it. It goes without saying that all Allied picture men are doing their bit as best they can for their respective countries, but certainly a grand international meet for the purpose of "checking up" could only result in better team-work. And it is team-work that wins wars. Let the representatives of each country tell how they used the screens of that country to solidify national sentiment and the will of the people to "carry on." And to conserve food, aid the Red Cross and buy Government bonds.

That reminds me that I've been told we don't see *all* the official war film that is taken. The various nations, runs my information, keep a private film record of military operations for post-war study purposes: what the picture people are given for release is a very small percentage of the official film made. It stands to reason that the gruesome element is deleted from the films for public viewing, but this is not true of the private record. I understand that everything photographed goes in "as is." There is no attempt whatever to camouflage, to "dress up"—the idea is to have, for all time, the undiluted truth.

Unfortunately, the *causes* of war cannot be "caught" in a like manner. Pan-German intrigue is not practiced near a camera! But clever observers on the spot, like our own James Watson Gerard, can learn much—and scenarioize their discoveries. Such "war films" ought to be considered as authentic as the other sort and take their place in the Government war histories aforementioned.

. . .

MIGRATION of Lloyd Willis to the sporting goods business recalls that another Film Man Who Migrated received an invitation to return to the picture "game" from one of its magnates, and answered it thusly:

"Yes, I think films, including your own product, have a great sales future, but I think I'll go right on pushing this line of jellies. Nothing tremendous in my present possibilities, but I'm not hampered—as I would be in your organization—and I *can* use my brains!"

"Do you mean to say," sputtered the magnate, "that our people can't use their brains? Why, that's what we *pay* 'em to do!"

"Nevertheless," said the ex-filmite, "that's what they *cannot* do—your system's against it—and that's why you've got to pay the great big salaries you do. The man who gets results in your organization does it *despite your organization*, not through it, as should be the case. A man like that is such a superdiplomat that you've got to pay him a supersalary. Cut the deadwood and the jealousies out of your organization and men would come to you willingly and for half the salary you are offering."

"Oh, I can see," said the magnate impressively, "that you like your new line."

"Maybe I do," said the jelly exploiter, "but the films have their fascination. Believe it or not, I am talking very sincerely to you when I say that most film organizations as at present constituted do not permit new men to use their brains. If the one firm that did—there's *only* one—ever sent for me, I'd be theirs at any figure they set. Meanwhile the jelly line will keep me."

A scenario man, who is temporarily holding a $40-a-week job on a newspaper, turned down a $100-a-week job as continuity writer in a certain studio because of a similar feeling in regard to the firm's producing staff.

Isn't the business "still in its infancy?"

Or have the two individuals herein mentioned the wrong viewpoint?

ONCE upon a time there was a motion picture producing firm. It decided on a non-star policy, or at least the subordination of star-value to story-value. It progressed. The policy earned profits. An exhibitor demand appeared to exist.

But some of the company officials became panicky. The condition was too good to be true. It couldn't last. True, the man who had put it over thought it could—but that was just one man's opinion. Misapprehension, instead of conviction, reigned supreme. When people waver they are lost.

This firm went back to a star policy.

I'm sorry. I believe in stars, too, but there must be a place somewhere for the sort of program the particular firm started out to make. I'm plainly peeved that they didn't see the experiment through. If it had been losing them money I could understand. But the contrary seems to be true.

Perhaps another producing program will come along to give the idea a trial. And let's hope the successor will fight it out along that line if it takes all—of ten years. I was reminded of the original producer's failure by a current ad that gave the star nine-tenths of the billing. The particular star was a sweet young thing, a "discovery," who had done splendid work for her firm but had never been "spoiled" by it. I wonder if she will be the same untemperamental creature after a year of circus-advertising? Indeed, I wonder whether a year from today she'll be *with* the firm that is featuring her to the skies?

. . .

ONE of those humoristic writers on the trade press cracked a joke recently about the ever-changing lettering on the office doors at ——th Avenue. My own notion is that it's nothing to laugh about! All of us who have the good of our business at heart should *cry* at such conditions. And should strive to rectify them.

A friend tells me of three bad checks that he knows to have been handed out by occupants of that building in a couple of weeks.

A bank nearby is said to have had no end of trouble with accounts placed by some of these tenants.

Is the landlord exceptionally "easy"? Why this gathering of the careless and irresponsible? How comes it that they center at one special point?

Do birds of a feather——

Well, the superintendent of that building has a house-cleaning job ahead of him, in which he should be assisted by the staple film men who have quarters in the structure. Of course, 95 per cent of the film tenants are of the staple sort. They don't deserve the odium the irresponsibles put on their address. They should be glad to cast the black sheep out. It can be done with despatch if all hands join in.

The lettering on the office doors would better be permanent—or the letter space stay blank!

. . .

ANOTHER I-Told-You-So and we'll stop for the week. Recently I published documentary evidence that the "Birth of a Race" promoters had forgotten their promise to the Chicago prosecuting authorities to "be good," in the shape of a postcard they had circulated throughout Philadelphia. A Philadelphia newspaper must have received one of these invitations to buy stock, for a reporter went to call on the movie men, with this interesting result:

Across the door of "Suite 1000" in the South Penn Square Building, are the words "Birth of a Race Photoplay Corporation," but in their place should be emblazoned "Why Stay Poor?"

"Birth of a Race," be it known, is the title of a film production which, aside from telling the story of creation from the time when a man was a hunk of clay, is destined "to be a record breaker" and is to make thousands of Americans rich. No one has seen the picture yet, it is true, but this is its august destiny. The advertising literature you probably received in the mail a few days ago says so. And there are folks inside the door who will back it up.

When the picture is finally made, it is to be staged in twenty theaters throughout the country for 100 weeks—so they say. At a "conservative estimate," the stockholders' earnings will amount to the modest figure of $11,218,000. It's all worked out. All you have to do to get part of this is to become a stockholder—quick.

"How much of the picture is actually made?" W. D. Hewlett, who volunteered to explain all this, was asked.

"The scenario of this picture was written two years ago. It is the work of a poet and dreamer who visualized America as the melting pot of the world—"

"How many feet of film have actually been made?"

"The greater part of it. It was necessary to rewrite the modern story. That is about completed and interior scenes are being taken right now at Flushing, N. Y. We are going to take scenes at Independence Hall this week to use in the Washington period."

* * * * * * *

"What percentage of the film is actually made?" Hewlett was asked.

"Oh the proposition is completely financed," he announced reassuringly.

"Then why continue to sell stock?"

"The stock we are selling here amounts to only $100,000. We have sent out a million posters and for the last two weeks have had twenty men on the street selling stock which was forfeited by buyers who attempted to take it up on the installment plan and failed."

"If the stock is so valuable, why did not the original promoters of the project absorb it?"

Doctor Hewlett halted.

"Are you interested in this proposition as an investor?" he flashed quickly.

"Oh, well," he continued, "there were no original promoters. Stock sales have paid for the entire expense of the production."

"You are incorporated, are you not? That costs money. How could that be paid out of the sale of stock?"

"It's only $80—in Delaware!"

"Most of your stockholders are small investors?"

"Yes, we permit no one to take more than 500 shares at $10 a share."

"How much have you sold in Philadelphia?"

"About $60,000 worth. It is going fast. Of course, you can put it off until to-morrow, but that may be too late to get in on the greatest stock proposition of modern times."

"Have you sold stock elsewhere?"

"Oh, yes, we have many thousands of stockholders in Chicago."

* * * * * * *

The newspaper was the Philadelphia North American, one of the great dailies of the United States. The reporter, of course, didn't buy stock. But, as you see, he wrote the proposition up in a way that confirms "Fear or Favor" in its stand.

CAMPAIGN FOR SUNDAY PICTURES BEGUN

Zukor Co-operating with Ohio Exhibitors to Obtain Rights

Ohio exhibitors are to launch a state-wide campaign in an effort to secure legislation in connection with the showing of Sunday moving pictures. Representatives of that state were given a hearing at the meeting of the Sunday Opening Committee held at the offices of Chairman Adolph Zukor.

Peter J. Schaefer, the new president of the Motion Picture Exhibitors' League, and first vice-president of the National Association, is to attend the Columbus meeting in order to study the situation and then in turn will make a report to the committee that will incorporate suggestions.

An interesting statement made at the meeting was the fact that George B. La Barre, Director of Public Safety in Trenton, N. J., had pointed out to the City Commissioners the need of recreation for the workingmen and the value of Sunday motion pictures in that connection.

The Sunday Opening Committee, which acts in the nature of a clearing house and keeps in touch with any new developments in connection with the movement, is most optimistic in its view that the Sunday moving picture will soon be established. A survey of the situation over the country is to be made and exhibitors in all the states where legislation along these lines is necessary will work in co-operation. With the press and public favorable the success of the movement seems assured.

Pennsylvania, by the way, has legalized the Sunday showing of movies, if properly licensed under the laws of the governing municipalities, according to a decision by Judge J. A. McLaughry.

A second meeting of the Ohio State Screen League, an organization recently formed to combat the Sunday closing ordinance, and to make Sunday shows legal in Ohio, was held on Aug. 1, at the Hotel Deshler, Columbus, Ohio.

The Ohio State Screen League is working in connection with the National Association of the Motion Picture Industry, and a member of that organization was present at the meeting, with power to act in the matter of co-operation with the State organization.

Officers elected at the meeting which was held in Columbus last month are: Henry H. Lustig, president; Fred Desberg, secretary; and an Executive Committee consisting of John W. Weinig, of Cincinnati; C. W. Cline, of Akron; Harry W. Cress, of Picqua; Joseph Perlstein, of Toledo, and Zach Smith, of Bryan.

Motion picture theater owners who were charged with Sunday violations in Tiffin, Ohio, last week, were not indicted by the grand jury, before which the cases came up on Friday.

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Hold "Mitt Me" Luncheon

A "Mitt Me" luncheon of the Fifth Division of the National Association of the Motion Picture Industry was held at the Hotel Astor last Wednesday. In spite of the fact that there are only eighty members in this division, ninety-five people attended the luncheon.

Speeches were made by William A. Brady and Walter W. Irwin, both of whom enlarged upon the necessity for coordinate and unselfish endeavor in the industry at this time of stress and asked for a membership to include all of those eligible for the fifth class of the association.

An extensive campaign for membership is to be begun at once.

SCREEN MOSS

BY A ROLLING STONE

HAVING injected some new oil and added considerable *heavy grease*, we're off on "high"—for keeps.

Let's go, Oswald!! Right!!

. . .

LAST night I saw a "movie." It bore the title "The Kaiser's Shadow." They should have called this play "Salutes and Slides." By actual count there were 168 salutes and 117 slidings of doors and panels. Shades of Kramer, the hooting gallery and the muffed villain!

. . .

"WID," that fellow who signs his name to everything, says in his own little pamphlet that a coupla "fil-lum" men, whom he met up in Boston, put him on the pan. Whereupon comes the query, Why waste carfare to go to Boston?

. . .

GRADUALLY it is beginning to dawn why film stars claim that they need all these fabulous salaries in order to exist. Francis X. Bushman exits from the Maryland courts with an alimony bill amounting to $40,000 and with several other little incidentals attached.

So we will credit our Francis with having paid some price for his liberty bond in this instance.

. . .

FRANK J. CARROLL, the silver-haired M. P. man, is doing a noble bit. To date three family proteges of Uncle Frank have departed for service to their country. Niece Peggy is a nurse "over there," Nephew Frank is an officer on the high seas, and Nephew Jack is at officers' training camp.

Now Uncle Frank is about to begin the production of a feature propaganda picture which will put him high in the esteem of his own Uncle Samuel.

. . .

WITH William S. Hart making an advertising squeal about the reissue of some of his old time pictures—and with Jonathan Jasper, manager for Charlie Chaplin, contending that "Triple Trouble" must be a re-hash . . . and with George K. Spoor claiming that "Triple Trouble" is not a re-hash, or a re-issue, but a brand new film—we are at least getting closer to some real action in the re-issue matter.

These re-issue things may be all right, but in my opinion there's going to be a lot of hard knocks from them and a lot of disgruntled exhibitors throughout the land if they start to re-issue many more of those old-time flivvers.

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LESTER PARK advises that Lillian Walker is to appear in a series of eight happy pictures.

Being happy for eight pictures is going to be an unheard of accomplishment in this film game, judging from the echoes of controversy.

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ONE more Motion Picture Convention is over and passed—one more session of gab, women and p.k.r. chips is over and passed—and that't all.

. . .

IN THE little word controversy of our esteemed colleague Old Exhibitor with Joe Farnham and his magazine the Harpoon, I observe that Joe has been the recipient of a shirt from Old Exhibitor, which Old Exhibitor claims is in exchange for Joe's goat. According to our own little way of thinking, that shirt won't serve to feed Joe's goat for very long, hence we eagerly await the beginning of the third round 'twixt the two scribes—and also to read more about how many "hellions" are in the film business, or how many are not in it. I am hoping that Joe will include me in the circle of two exempts—and that Old Exhibitor will come to my assistance if I should happen to feel the sting of that Harpoon. The fight's about even in the second round.

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ACCORDING to a headline in the Leslie Mason edited yellow jacketed film weekly, Monte Katterjohn is to travel 5,000 miles for atmosphere. If Kattie would take one trip in summer in a Bronx subway express at rush hour I dare say he would find himself surrounded by the richest atmosphere he has ever encountered. Don't go 5,000 miles, Monte—we have an ample supply right here at home.

. . .

WITH news of the settlement of that little court disagreement between the Vitagraph Company and Louis Mayer over the services of Anita Stewart, and the imparting of information that Anita is free to go to work for Mayer—Joe Lee will soon be back at work and will lay off the sacred realms of us scribbling lads.

Which also reminds us to lay off too!

PROBABLE ELIMINATION OF SALESMEN?

New Method May Remove Need for Their Services

Almost daily conferences are now being held in Chicago between the heads of the Affiliated and some of the program releasing concerns, in order, it is rumored, to arrange for physical distribution through one of the already existing distributing organizations.

Whether or not such an arrangement would tend to eliminate the salesman of the present exchange system, or whether these releasing concerns will simply handle the product secured by the Affiliated, is not known.

The Affiliated is said to have arranged for handling three or four big features.

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Marguerite Clark Engaged

From Washington comes the announcement of the engagement of Marguerite Clark, the well-known Paramount star, to First Lieutenant H. Palmerson Williams, U. S. A. Lieutenant Williams is attached to the Engineer Corps and is the son of a Southern family well known in Louisiana society.

The meeting of the actress and her fiance dates back to prep school days, and they met again when Miss Clark was stumping for the Liberty Loan through the South and Middle West. Another point of mutual interest between the couple is that Miss Clark is a chief yeoman in the United States Navy by a warrant given her at Kansas City.

No date has been set for the wedding because of the uncertainty of Lieutenant Williams' plans.

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Pathe Summer Outing

Governors of the Pathe Club announced last week that the annual midsummer outing will be held August 25. Executives and employes of Pathe Exchange, Inc., in New York City, comprise the membership of the club. Provided a suitable steamer can be chartered, a trip up the Hudson with its attendant delights is the plan for the day. The governors thought they had a steamer chartered, but the Government commandeered it. They now are shopping for another ship.

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Big Picture Merger?

A three-cornered merger may be effected within a few days by three of the big program houses. What gives credence to and seems to substantiate this report is the fact that conferences have been held in New York and Chicago in connection with the contemplated merger.

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Will Rogers Goldwyn Star

Will Rogers, the happy monologist and lariat thrower, who for two seasons has been playing a leading role in the "Ziegfeld Follies," has been engaged by Goldwyn for the stellar part in "Laughing Bill Hyde." The scenario was written by Willard Mack from Rex Beach's story. The picture is being directed by Hobart Henley.

ALL THE PICTURE NEWS
Complete—in a Few Minutes' Reading

Express Service Still Bad in West—Exchange managers at Omaha, Neb., are seriously considering the establishment of a system of automobile deliveries through the most populous sections of the territory in an effort to avoid use of the woeful express accommodations. Numerous deliveries are now made by automobile to nearby towns, especially when the films are comparatively late. The managers, victims of past experience, are never certain that a film will be delivered.

Conservative estimates show that more than one shipment in every twenty go wrong. The number of dark houses in the territory, which numbers over 600 theaters, is appalling.

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Atlanta Gets War News Via Screen—The Forsyth Theater, Atlanta, Ga., has completed arrangements with the Atlanta Journal whereby patrons of the theater will be furnished the latest war news as received over the wires. Bulletins will not be shown unless the news is extremely important, but when big news arrives it will be flashed upon the screen at once. This novel idea of service comes from Hugh L. Cordoza, general manager of the Jake Wells interests in Atlanta.

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Now a Chinese Comedian—Charlie Fang, a well-known New York player in motion pictures, is being featured in a series of one-reel comedies produced by the Scrantonia Film Company. The Chinese actor figures in these productions as a comedian, but in roles that are as sympathetic as they are quaint. The pictures are being released by General Film Company through its various branches.

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Something Like a Procession in Omaha—Sixteen exchange managers in six years is the record of the General's branch office in Omaha, Neb. A. S. Bailey, the sixteenth manager, has just arrived from Denver, Colo., where he was manager for Goldwyn. F. R. Martin, who went from Chicago to manage the General exchange in Omaha, remained only one week, when he was called for service in the army.

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Francis X. Bushman Divorced—Mrs. Josephine F. Bushman has been granted a divorce from Francis X. Bushman. The actor must pay alimony of $40,000, with 5 per cent. interest, to be covered in four instalments over a period of twenty months. He also must purchase or rent and furnish a suitable home for his former wife after the expiration of the twenty months. Mrs. Bushman will have custody of the five children, and the father may have them not more than six weeks between June 15 and Sept. 15 of each year. He also will pay $4,000 for their support.

Mr. Bushman and Beverly Bayne were married early in the week.

Theater Working with American Defense Society—Co-operating with the American Defense Society in its campaign to make American patriotism more widespread, Jane Manners, dramatic reader and elocutionist, appeared during the intermission at "The Man Who Stayed at Home" and read a series of war-poems.

Miss Manners' performance is to be followed by others of a similar nature intended to enlist the theater in helping the society give added impetus to our national war spirit. In the same vein were the numbers given by Katherine Powers, a member of the Vigilantes. Miss Manners recited again on August 1 at a garden party given at the home of Mrs. Lewis Thompson, Glen Cove, L. I., for an American war ambulance fund.

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There Had to Be Marines in It—When "America's Answer," the new Government war picture now at the George M. Cohan Theater, was placed in the hands of S. L. Rothapfel to be put in shape for presentation he found to his utter consternation that there were no Marines in it. "Who do you think is doing the heavy fighting over there?" demanded Rothapfel of the world at large. "We'll put some Marine stuff in here right now." As a result of his own branch of the service, some of the heartiest applause during "America's Answer" is evoked by the glimpses of Marine Corps aviators and Marines going forward to battle which were made part of the picture at the eleventh hour.

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Morning Performances in Cincinnati—The Lyric Theater, Cincinnati, is trying out morning shows for motion picture theater devotees, starting at 9 a. m. and continuing until 11 p. m. The fourteen hour runs are working out in good shape and the morning performances are drawing well.

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Essanay Says It Made "Triple Trouble" Originally as "Life"—George K. Spoor, president of the Essanay Film Company, declares the following to be the facts in the case of the Chaplin film in dispute:

For the protection of exhibitors planning to run "Triple Trouble," the new Charlie Chaplin film, and who may have read the statement of the Chaplin management that Charlie Chaplin never made a picture entitled "Triple Trouble," I wish to state that the film is new in its entirety, just as advertised, and is not a rehash nor a reissue under a new title. There need be no doubt whatever on this matter. It is true that Charlie Chaplin did not make a film for us labeled with the title, "Triple Trouble," but we did make this film with Charlie Chaplin, and no part of it has ever been shown on the screen before. The facts are that at the time of making the picture it went under the working title of "Life." Essanay is in the habit of reviewing its titles just as well as its pictures before releasing them. Frequently a title is changed when we believe we have a stronger one, as well as are scenes in the picture itself. This was the case in "Triple Trouble," Essanay considering it a better and more suitable title for the picture than "Life," which, in fact, was merely a tentative title. No change was made after release.

"Pershing's Crusaders" Boomed in Pershing's Home State—When C. E. Marquis put on "Pershing's Crusaders" at the Martha-Ellen Auditorium in Central City, Neb., he was not content with the usual advertising. He had heralds printed and sent them broadcast on his mailing list. On the poster were the names of the Central City Home Guards, the guests of honor. Campfire girls, dressed in fitting uniforms, were usherettes. The Home Guards band played the music. A four-minute speaker urged the audiences to buy war savings stamps. The auditorium was decorated inside and out with the national colors. Sixty-one business firms co-operated in putting the picture over as a patriotic enterprise. All Central City was decorated and a three-day half holiday was declared. Nebraska is the home of General Pershing and this fact was boosted to the limit. Popular prices of 25 and 35 cents were charged and three big days were the result.

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New Names Added to Houdini Personnel—For the Houdini serial, Rolfe Productions, Inc., has engaged Burton King as director, while William Haddock has been chosen to assist him. Margaret Marsh and Ruth Stonehouse are to take leading parts in the serial.

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Gaumont Weekly Sold to Modern Film Co.—A contract has been closed through the Arrow Film Corporation, acting as sales agent, disposing of the northern New Jersey rights to the Gaumont Weekly and Graphic to the Modern Film Company. Herman F. Jans, president of the Modern Film Company, who is also president of the New Jersey Metro Film Exchange, lately organized the Modern Film Company for the purpose of handling independent or state rights attractions, separate and apart from the New Jersey Metro organization and all independent attractions which were heretofore released by him through the Metro office have been transferred to the new organization and the Gaumont News and Graphic is the first motion picture production to be purchased since the inauguration of the new plan of operation.

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Repeat for "Cleopatra"—Theda Bara in "Cleopatra" played the entire week of July 21 at popular prices at the Walnut Theater, Cincinnati. It was such a success on its first run at the Grand Opera House that it was thought advisable to bring it back for an additional week.

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Miss Clark Cincinnati's Favorite—Marguerite Clark is making a big hit in Cincinnati, her birthplace, in portraying the roles of Topsy and Little Eva in "Uncle Tom's Cabin." It was the first time her fellow Cincinnatians had ever seen her in blackface stunts.

Million Dollar Corporation for Broncho Billy Anderson—A $1,000,000 moving picture corporation, to be known as the Golden Production Company, with studios in San Mateo county and the head office in San Francisco, was formed in San Francisco last week, following the arrival of G. M. Anderson, who years ago was known as the daring Broncho Billy, who will be the directing genius of the new film corporation. Anderson says he intends to act in the film productions, which will be limited to eight complete photodramas each year.

Three San Franciscans will be interested with the moving picture star in the venture. They are Herbert Rothchild, A. M. Rosenstirn and Judge I. M. Golden.

Anderson said he intended to angle for well-known moving picture actresses and actors whose contracts are about to expire. These stars, Anderson admitted, were now engaged in productions in and about Los Angeles.

"Our corporation will spare no expense to give the best to the public," said Anderson. "I have selected San Mateo county for our studios. There the climate is ideal for the taking of pictures. In a comparison of the climatic conditions we have learned that there was but eight days difference last year between Los Angeles and San Francisco."

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Selects Booked in Omaha Rialto—The Rialto, a big new theater in Omaha, Neb., has booked Select releases, beginning with "The Savage Woman" in August.

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Successful Outing of Universal's Workers—Employes of the Universal Film Manufacturing Company's home office and laboratories had their annual outing at Donnelly's Grove last Saturday. As usual, the most important event was the ball game, in which the laboratoryites beat the home office.

Nat Rothstein, the most generous pitcher who ever hurled the pill, permitted the factory eighteen runs in the first two innings. When the game finished the home office had only amassed the gigantic total of two scores, and the number that the laboratory got will doubtless be a matter of argument all the rest of the summer.

The 500 people who crowded into Donnelly's eating rooms were little disturbed by the outcome of the game. Donnelly was the only disturbed one, and he stood the onslaught manfully.

There were a number of athletic events, including races between the exchanges and home office and the different divisions of the laboratory. There were also two contests for girls, one a ball-throwing contest and the other a fifty-yard dash. Both were won by Celia Witcoe, who keeps open the lines of communication.

Progressiveness of Omaha Operators Not Spoiled by Draft—Operators Union No. 343, Omaha, Neb., has rented and fitted up headquarters on Fourteenth and Farnam Streets. A Powers 6B machine has been installed in a Harrison steel booth. Pictures are projected on a new velvet gold fiber screen, the exchange managers paying so much per reel for the exhibitions. The place is becoming a headquarters for local and visiting operators as well as local and visiting exhibitors and exchange men. New furniture has been installed. At the formal opening forty operators were present. Five Omaha operators left July 22 with the draft army. They were Paul Blackwood, W. C. Denney, McCormick, Qurate and one other. To prevent a shortage of operators the men now at work are doubling up, working at one house during the afternoon and at another in the evening.

Denney was employed in the Omaha branch of the United Theater Equipment Corporation. His place has been taken by G. A. Buntley, formerly with the sales force of the Universal exchange in Omaha.

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To Flash Old Glory in Wisconsin—A resolution was unanimously adopted by the city council of Madison, Wis., to accept the petition submitted to Governor Phillip, in which it is asked that the stars and stripes be flashed for one minute in every motion picture house throughout the city, that the National Anthem be played while it is displayed, and that all citizens stand up and salute.

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Lieut. Prochet Guest of Advertisers—Lieut. M. M. Prochet of the Sixth Italian Fortress Artillery, now representing the Italo-North American Commercial Union in this country, was the guest of the Associated Motion Picture Advertisers, Inc., at a luncheon last Thursday, at Keen's Chop House. Twenty-five members greeted the lieutenant, whose remarks caused much enthusiasm. Lieut. Prochet is a veteran of the Turco-Italian campaign in addition to the present conflict, and was selected by his government to represent Italian commercial interests in this country because of his familiarity with American life and business methods.

Sunday Shows a Necessity in Lexington—Lexington, Ky., motion picture theater managers are jubilant over the fact that Sunday shows in that city are considered necessary to the welfare of the community. The managers of the Strand and Orpheum theaters were arrested for exhibiting pictures on Sundays and a jury brought in a verdict of not guilty. This decision was arrived at after Magistrate Charles P. Dodd admitted the testimony of numerous Lexingtonians who took the stand that Sunday shows were wanted by the people of that city.

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Cincinnati's Biggest Theater Building Goes On—After being held up by a strike called by the building trade unions, work on the new Palace Theater, Cincinnati, which will have the largest seating capacity of any picture show house in that city, is progressing at a lively rate and it is expected the house will open early this fall.

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Detroit Opera House to Keep Open—The Detroit Opera House is not going to meet the doom as early as it was expected, for the Dawn Masterplay Company, which controls "Hearts of the World," has agreed to keep the theater open during the summer and fall. The Griffith film is the attraction at present and will in all probability continue to run there until the house is torn down.

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Alice Brady Sponsor for a War Vessel—Alice Brady, whose latest Select Picture, "The Whirlpool," has just been released, has been made sponsor for a Government war ship at the request of the crew on the submarine chaser No. 19. There is a feeling of pride among the men that Miss Brady has consented to become their patroness, and she has already promised to keep them well supplied with "smokes" and other delicacies relished by men on a man-o'-war, in addition to presenting them with a handsomely framed portrait of herself. Miss Brady has taken a deep interest in fighting men and has appeared at a number of entertainments in the training camps.

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Rotary Club at "America's" Answer—The Rotary Club is to have sole possession of the George M. Cohan Theater on August 12, when the official war film "America's Answer" will be shown.

General Furnishing Entertainment for Sailors in Southern Waters—A number of United States warships stationed in southern waters are to be provided with entertainment by the Atlanta branch of the General Film Service. The U. S. S. Dorothea is to be regaled with fifty reels fortnightly. According to a Government official, the General Film's bid was chosen from among other competitors "for price, for service and for courteous attention."

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Goldwyn Photoplay at Strand—"Friend Husband," the Goldwyn picture in which Madge Kennedy is playing, opened at the Strand Theater August 4.

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Cincinnati Audiences Like "Tarzan" and "Four Years in Germany"—"Tarzan of the Apes" has taken Cincinnati by storm, the universal verdict being "It's the most unique photoplay ever seen in Cincinnati." The Grand Opera House had one of the most elaborate lobby displays ever seen in that city. The lobby looked like a jungle, and arrangements were made with Manager Stephan of the Cincinnati Zoological Garden to furnish tropical birds to give color to the decorations. In addition a special orchestra dispensed "jungle music."

"My Four Years in Germany" has been seen by nearly one hundred thousand persons during its four weeks' run at the Grand Opera House. Starting out as a two weeks' attraction, it was found necessary to double the time. "Tarzan of the Apes" had to be deferred a week due to the demand for the Gerard picture.

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Martin Johnson Surmounted Many Difficulties in Africa—Probably no camera man has ever been forced to undergo more hardships than did Martin Johnson and his wife in their 20,000-mile trip to film "Cannibal Isles of the South Pacific." While many of these pictures were taken among friendly tribes, still a great number of them were taken in the cannibal countries. It was often necessary for Mr. Johnson to have his guard of native soldiers stand with guns pointed to keep some of the savages from turning on him while he was at the crank, the result of this being that he now has pictures that are thrilling and sensational.

Capitol to be Ready in February—From all accounts the new Capitol Theater, which is being erected at Broadway and Fifty-first Street, is progressing so rapidly that it will be entirely completed by February.

Messmore Kendall, responsible for the venture, recently received an offer of $275,000 a year rent for the house among several others, but intends to run the place under his own direction.

The offer of Andreas Dippel to produce tabloid grand and light opera as an incidental feature to the proposed picture policy has been declined, it is said.

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Like Films in Palestine—The natives of Palestine have been hit by the craze for motion pictures, says Alan B. Stewart, a Portland business man, who has just returned from that section of the world.

"Many of the natives," Mr. Stewart said, "never had seen the motion picture until recently, and when enthusiastic friends finally persuaded them to go they were at first frightened and then mystified. They quickly, however, became hardened fans, and right now they are developing into serious-minded critics, with pronounced tastes in what they do and don't like in pictures. The two favorite brands of reels are Wild West shootings and scenes of ice and snow."

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British War Film Arrives—Thirty thousand feet of new British war film arrived in New York last week in charge of D. H. D. Girdwood, an officer in the British Army, who had taken many of the scenes at the front. The film is in seven reels and arrangements are being made with one of the big releasing companies to handle it as feature material. Chester Beecroft is representing Mr. Girdwood in the transaction.

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George Creel Sees Wife on Screen—In order to view the début of his wife, Blanche Bates, as a moving picture actress, George Creel, chairman of the Committee on Public Information, attended the Sunday performance of "The Border Legion" at the Strand Theater.

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Sailors Free Ordinance Fails—An attempt to pass an ordinance permitting sailors to have free admission to Cincinnati motion picture theaters has been abandoned. The City Solicitor declared that such an ordinance would be unconstitutional.

J. Warren Kerrigan in "A Burglar for a Night" (Paralta) tells of his adventures

A strong dog is often a girl's most reliable ally. "Her Blighted Home" (Paramount)

Lila Lee in "The Cruise of the Make Believe" (Paramount) sees prospect of great happiness

THE PICTURES' FIRST RUN REPORTED BY WIRE

EXHIBITOR COMMENTS — HOW IT WAS PLAYED UP

Wires Are Received from Every Part of the Country Immediately Before Going to Press. They Are Printed Just as Received. The Values—Great, Good, Fair and Poor—Are an Exact Average, the Same Terms Being Used in All Wires To Us

"Heredity"

(World—Barbara Castleton, John Bowers)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Good

Exhibitor Comments: "Well put together." Splendid production; star very popular."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Good
Photography .....Good
Technical Handling.....Fair
Settings .....Fair
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Maravent Thompson. Cast includes Jennie Ellison, Ann Warrington, Jack Drumier, Joe Smiley and George MacQuarrie. Directed by William P. S. Earle.

Synopsis of Story: The story concerns a young girl whose father died while she was very young, and whose mother had later married a brute of a man. This stepfather causes her unhappiness all through her life. First he tried to induce her to say she had been hurt when Paul Winslow's automobile had accidentally knocked her down, in order to obtain money; and when she grew up he tried to force her to marry her wealthy employer. But the girl's beautiful and strong character—inherited from her ancestors—saves her from this fate and in the end she marries Paul, who had always cared for her.

MUSICAL PRESENTATION

Open with an intermezzo.
Title: Paul Winslow, a popular one-step.
When boys start to fight, hurry.
T.: I live right in this block, a caprice.
T.: I'm going to get a doctor, dramatic tension.
T.: In the reign of Charles the First, an old style gavotte.
T.: We'll find a way, hurry.
T.: I give thee this ring, quiet romance.
When Nedda enters home, dramatic narrative becoming agitato.
T.: How can you accuse me, serious, slow movement.
T.: The trail gets hot, light hurry.
When jailer unlocks door, light to end.

"The Great Love"

(Paramount—Lillian Gish)

WIRE REPORTS—FAR WEST

Box Office Value.....Good

Exhibitor Comments: "Lillian Gish good."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Excellent
Photography .....Excellent
Technical Handling.....Very Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama. Cast includes Gloria Hope, George Fawcett, Rosemary Theby and George Seigmann. Directed by D. W. Griffith.

Synopsis of Story: Jim Young enlists in the war and joins the Canadian army. In England he meets Susie, a sweet Australian girl, and the two fall in love. For a while German plots and fortune-hunting villains interfere with their happiness, but in the end all is well. A great part of the picture is also taken up in showing how English society girls are transformed from butterflies into real workers. Among them is Susie, who finds "the great love" in working for her country.

MUSICAL PRESENTATION

Open with a waltz.
Title: Tea time, a light air de ballet.
T.: A Garden of fair women, a gavotte.
T.: So Susie gets the big house, a mazurka.
Watch for soldiers march and play to action a march.
T.: But six months, a waltz.
Battle hurry for battle scene.
T.: Café de la Paix, a waltz.
T.: The hospital is honored, national march.
Then back to waltz.
Play allegro at street scene.
T.: Sir Roger awaits developments, quiet intermezzo.
(Munition factory effects)
Quiet intermezzo until Susie in room, then agitato.
Sir Roger enters house, quiet intermezzo.
T.: So Susie goes away, romance to end.

"The Fallen Angel"

(Fox—Jewel Carmen)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Strong moral lesson well brought out." "A great picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Fair
Technical Handling.....Fair
Settings .....Good
Moral Effect .....Wholesome

THE PICTURE

Five-Part Drama by Gouverneur Morris. Cast includes Charles Calry, L. C. Shumway, Herbert Heyes, Daisy Robinson and Levine Monsch.

Synopsis of Story: The heroine of the story is a young girl who goes wrong to provide herself and her needy family with enough to live. She gains luxuries and for a while all goes well, but later bitter remorse and misgivings set in. Finally the man who has provided her with so much dies, and, though he has left her much money, her reputation is shattered and she plans to go away and start life all over again. She meets the man she really loves and the heartaches begin, for there is only wretchedness in store for her, for she found real happiness too late.

"The Demon"

(Metro—Edith Storey)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "One of Edith Storey's best pictures." "Story strong."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Excellent
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Comedy by C. N. and A. M. Williamson. Cast includes Lewis Cody, Charles Gerard, Virginia Chester, Molly McConnell, Laura Winston, Frank Deshon, and Alice Knowland. Adapted and directed by George D. Baker.

Synopsis of Story: An American father and Persian Princess mother, having been slain by order of the Sultan, Perditta is sold into slavery. She is bought by Jim Lasselles, a cousin of her father's, who had inherited the fortune which should belong to her. The child is sent to a convent and is educated. One day she runs away and finds Jim, whom she adores. She breaks up a match between him and Lady Lilah, and then he finally realizes he loves her. Discovering that she is his own cousin's child, he turns over the fortune to her, and later they are married.

A Little Sister of Everybody

(Pathe—Bessie Love)

WIRE REPORTS—MIDDLE WEST

Box Office Value.....Fair

Exhibitor Comments: "Picture just passing good."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Good
Settings .....Adequate
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by William Addison Lathrop. Scenario by Charles Sarver. Cast includes Joseph J. Dowling, Hector Sarno and George Fisher. Directed by Richard T. Thornby.

Synopsis of Story: The granddaughter of an old Socialistic writer and dreamer works in a mill where she meets and is loved by the young mill owner, who is masquerading as a worker. The girl learns of a plot to kill him and saves his life and brings about better conditions for the workers, thereby uniting the interests of her grandfather and sweetheart.

MUSICAL PRESENTATION

Open with melodious intermezzo.
Title: Scorched by the white hot heat, rather dramatic.
T.: Dubbed dainty, a quiet strain.
T.: Jimmie and Sis O'Brien, slow pathetic.
T.: At the office of, a waltz.
T.: Alarmed at the situation, light caprice.
Two detectives follow anarchist, slow dramatic.
T.: I'm not attending, soft romance, few measures.
T.: Later in the evening, agitato.
T.: We heard a shot, soft intermezzo.

"Patriotism"
(Peralta—Bessie Barriscale)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Interested the public at once."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Fair
Acting .....Fair
Photography .....Good
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by A. B. Kidd and Jane Holly. Released by Paralta. Features Bessie Barriscale, supported by Charles Gunn, Herschel Mayall, Arthur Allardt and Mary Jane Irving. Directed by Raymond B. West.

Synopsis of Story: A young Scotch heiress, who has lost all her near relatives in the great war, devotes her life to caring for the wounded. An American is brought to her hospital and in time she loves him. But he is accused of aiding in German plots and it is only through the girl's love and faith in him that the real plotters are found and the American is vindicated.

"His Enemy the Law"
(Triangle—Jack Richardson)

WIRE REPORTS—SOUTH

Box Office Value.....Good

Exhibitor Comments: "Good, average play." "Richardson always good."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story .....Good
Acting .....Good
Photography .....Excellent
Technical Handling.....Good
Settings .....Good
Moral Effect.....Wholesome

THE PICTURE

Five-Part Drama by Lillian Dusey. Released by Triangle. Features Jack Richardson, supported by Irene Hart, Jack Livingston and Walt Whitman. Directed by Raymond Wells and R. M. Donaldson.

Synopsis of Story: Parted in their youth, a pair of Southern sweethearts had married. To one was born a daughter and to the other a son. These old sweethearts met later in life, but for only a short period, so it remained for their offspring to carry on the old romance. The son, now grown to manhood, is a famous lawyer and succeeds in winning a case for the grown daughter. So the two, thus made known to each other, marry and live as their parents had planned for themselves.

"Neighbors"
(World—Madge Evans, Johnny Hines)

WIRE REPORTS—SOUTH

Box Office Value.....Good
Exhibitor Comments: "Clever kid production."

NAT'L BOARD OF REVIEW REPORT

Entertainment .....Good
Story .....Good
Acting .....Good
Photography .....Good
Technical Handling.....Well Done
Settings .....Good
Moral Effect.....Questionable

THE PICTURE

Five-Part Drama by Maravene Thompson. Cast includes Violet Palmer, Maxine Elliott Hicks, Mathilda Brundage and Frank Beamish. Directed by Frank Crone.

Synopsis of Story: A little school teacher named Ruth is loved by the town's most eligible male, but consent is refused to the match by the boy's mother because of Ruth's social position. Ruth's little sister, Clarissa is so much brighter in school than the society woman's child that Clarissa proves a further bar to the marriage. But one day Clarissa saves the other child's life, and their consent is given for Ruth and the son to marry and all ends well.

MUSICAL PRESENTATION

Open with a nocturne.
Title: The end of the school day, a serenade.
Paul sees Ruth, love theme.
Socrates, whose taste runs, intermezzo.
T.: Go home, you common, agitato.
T.: If this child had not, intermezzo.
T.: Now, Effie, don't sulk, love theme.
T.: Give me ten cents' worth, light polka.
T.: The day of the contest, a one-step.
T.: To the victory belong the spoils, love theme.
T.: I want you to be a good little, intermezzo into theme.
T.: You put your old dollar, dramatic tension.
T.: I'll count ten, a waltz.
T.: Ruth, I want Paul to marry, love theme.

"The Price of Applause" (Triangle)
"Smiling Bill" Parsons in "Bill Settles Down" (Capitol)
W. S. Hart and his pack in "Riddle Gawne" (Artcraft)

"False Ambition"
(Triangle—Alma Rubens)

WIRE REPORTS—EAST

Box Office Value.....Poor
Exhibitor Comments: "Majority of people did not like it." "Heard much unfavorable comment." "Not very well liked."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fair
Story ..... Good
Acting ..... Good
Photography ..... Good
Technical Handling..... Fair
Settings ..... Good
Moral Effect..... Wholesome

THE PICTURE

Five-Part Drama by E. Magnus Ingleton. Cast includes Peggy Pearce, Alberta Lee, Edward Pell and Walt Whitman. Directed by Gilbert P. Hamilton.

Synopsis of Story: Judith, a tempestuous girl, leaves the small town where she was reared and where she had succeeded in gaining the love of an honest blacksmith. She goes to the city, where she poses as a society clairvoyant. Upon learning that a small fortune had been left her, she returns home, where she is recognized by the blacksmith, and is exposed in her true character to a wealthy man of the city, who cares for her. But the girl, now penitent, reforms and marries the country youth after all.

"A Square Deal"
(Mutual—Margarita Fisher)

WIRE REPORTS—EAST

Box Office Value.....Poor

Exhibitor Comments: "Story meant nothing to audience or box office." "Not a good attraction."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Good
Story ..... Good
Acting ..... Good
Photography ..... Good
Technical Handling..... Good
Settings ..... Good
Moral Effect..... Wholesome

THE PICTURE

Five-Part Drama by Albert Payson Terhune. Cast includes Jack Mower, Val Paul, Constance Johnson, Louis M. Wells and Nanine Wright. Directed by Lloyd Ingraham.

Synopsis of Story: The heroine of the story is a sweet girl who has two sweethearts. She decides to marry the more settled of the two. She is happy for a while, but the rejected suitor comes into her life again and makes her discontented. He advises her to seek a career of her own, whereas her husband counsels her to remain in the home, helping him. After various struggles for freedom she feels she is losing her husband's love and decides to devote her life to him, alone.

"A Nine O'Clock Town"
(Paramount—Charles Ray)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Ray is getting better and is gaining in popularity." "Our patrons liked the picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment ..... Fine
Story ..... Good
Acting ..... Excellent
Photography ..... Good
Technical Handling..... Fine
Settings ..... Good
Moral Effect..... Wholesome

THE PICTURE

Five-Part Comedy-Drama. Cast includes Jane Novak, Dorcas Matthews, Otto Hoffman, Gertrude Claire and Catherine Young. Directed by Thomas H. Ince.

Synopsis of Story: A young son of the owner of the town emporium disagrees with his father and goes to the city, where he gets into bad company. Just as he loses his position there his father wires his forgiveness and the boy returns home, where he introduces new methods in running the big store. He is threatened by a woman and her alleged husband, with whom he had had an experience in New York, but he is saved from disgrace and finally marries a girl he had long loved.

BY WIRE TO DATE ON PICTURES PREVIOUSLY REPORTED

The exact average of all box office values received to date, also the most descriptive comments

Picture	*Dist.*	*East*	*Mid West*	*Far West*	*South*	*Most Descriptive Comments*
Back to the Woods	Gold.	Good	....	....	Good	*East*—"The best Mabel Norman picture released." "Hot weather is affecting the crowds." "Holds audience throughout and gets its laughs." "Excellent comedy." *South*—"Refreshing comedy with surprise finish."
By Proxy	Tri.	Fair	....	....	....	*East*—"Roy Stewart draws well." "Went pretty well."
City of Dim Faces	Param.	Good	Good	Good	Good	*Mid West*—"Hayakawa very popular." "A picture of beauty and romance." *Far West*—"Playing capacity." "Hayakawa big favorite." *South*—"Matinees good." *East*—"Pleases women."
Clemenceau Case	....	....	....	Good	Good	*Mid West*—"Bara draws well." "Audience greatly interested in play." *Far West*—"Bara very popular here." "Big audience."
Danger Mark	Param.	Good	....	....	....	*East*—"Not a play for children." "Star shows up well as emotional actress." "Star is big attraction." "Story is interesting." "Entertaining and fascinating."
Every Woman's Husband	Tri.	Good	....	....	....	*East*—"Good picture of everyday life that always interests." "Just went over."
Glorious Adventure	Gold.	Good	Great	....	Good	*South*—"One of Mae Marsh's best pictures." *East*—"Story not exceptionally strong." "Star delightful." *Mid West*—"Marsh excellent drawing star.
Golden Wall	World	....	....	....	Fair	*South*—"Took run of theatre." "A fair picture." "Has many unique twists."
Good Loser	Tri.	Good	....	....	....	*East*—"Peggy Pearse showed up very well." "Star practically unknown."
Hell's End	....	Good	....	....	....	*East*—"Desmond is a popular star and drew well." "Bad finish to picture." "Desmond fairly good in an unfortunate story." "Gives excellent lesson."
Her Body in Bond	....	....	Good	....	....	*Mid West*—"Play interesting." "Plays of this type always draw well." "Going well."
Her Price	Fox	Good	Good	....	Good	*South*—"Good drawing picture." "Good moral lesson that strikes true." *East*—"Best picture of Virginia Pearson in past year." *Mid West*—"Plot splendid." "Pearson big star."
Impossible Susan	Mut.	Good	....	....	....	*East*—Would be very good picture if star were better known." "Margarita Fisher well liked, but needs publicity and strong vehicles." "Stories of this kind will make Miss Fisher a big star."
Less Than Kin	Param.	Good	Good	....	....	*East*—"Reid is a clever actor." "Not a good drawing card, but always holds his own." "Popular with all classes." "One of the best pictures I've shown." "Holds audience tensely." "Reid popular here." "Went big." *Mid West*—"Reid very popular with women."
Love Watches	Vita.	Fair	....	....	....	*East*—"Corinne Griffith a comer." "The picture is not as good as the play." "Griffith is good and the audience liked her." "A popular story that worked out well in photoplay."
Marked Cards	Tri.	Good	....	....	....	*East*—"A good Triangle." "Entertaining and exciting." "Margery Wilson is a newcomer with possibilities if given good vehicles." "Marked Cards a fair story."
Million Dollar Dollies	Metro	....	....	Good	....	*Far West*—"Audience and critics enthusiastic." "Dollies liked."
Miss Innocence	Fox	Good	....	....	Great	*East*—"Best picture of June Caprice in some time." *South*—"Pleased children and women." "Star growing in popularity."
Mortgaged Wife	Univ.	....	Great	....	Good	*Mid West*—"A picture with lots of punch." *South*—"A daring story well handled."
No Man's Land	Metro	Fair	Good	Poor	....	*East*—"Very timely." "Just what people want." "Title was misleading." "Audience expected to see a war picture and was disappointed." *Mid West*—"Corking good picture in presentation." "Fine cast." *Far West*—"Lytell not appearing to advantage."
One Dollar Bid	Paral.	....	....	Fair	Good	*Far West*—"A good story." "Kerrigan not as popular as formerly." "Business not bad." *South*—"Nothing to it but Kerrigan." "Mighty good."
One Thousand Dollars	Vita.	Good	....	....	....	*East*—"The audience liked it." "Five-reel O. Henry's stories liked equally as well as the two reelers." "A good, strong story."
Opportunity	Metro	Fair	Good	....	....	*East*—"A good picture of adventure." *Mid-West*—"Good comedy much appreciated." "Quarter page notices used in newspapers." "Clean and wholesome." "Comedy strikes home." "Matinees big."
Pair of Silk Stockings	Select	Good	Good	Great	....	*East*—"One of the cleverest plays of Constance Talmadge." "Went over fine." *Mid-West*—Constance Talmadge is a bigger drawing card than her sister Norma." *Far West*—"Good business."
Romance of the Underworld	Sherry	Great	Great	....	....	*East*—"Title drew good houses." "Picture distinctly pleased." "Played up name of the author." *Mid-West*—"Well acted." "Better than play."
Soap Girl	Vita.	Great	....	....	....	*East*—"Gladys Leslie made a distinct hit." "Human interest held audience." "An odd photoplay with an appealing performance by star."
Successful Adventure	Metro	Good	Great	....	....	*East*—"May Allison's best picture." "Went over great in one of largest Boston houses." *Mid-West*—"The audience was pleased."
Tangled Lives	Vita.	Good	Fair	....	Fair	*East*—"The audience seemed to like it." *Mid-West*—"Audience liked plot." *South*—"Star pleasing."
To the Highest Bidder	Vita.	Good	....	....	Good	*East*—"Joyce well liked." "Picture well done." *South*—"Strong virile drama."
Up Romance Road	Mut.	Fair	Fair	Good	Good	*East*—"One of the best pictures made by William Russell." *Mid-West*—"Story thrilling, but like too many others." *South*—"Medium business."
Vamp, The	Param.	Good	Good	....	Good	*East*—"Enid Bennett is a fine attraction." "Star in part that suits her exactly." *Mid-West*—"Enid Bennett's strong work made picture popular." "Comedy started gale of laughter."
We Can't Have Everything	Param.	Good	....	....	Good	*East*—"Caught public favor at once." "Well cast and directed." "Very good story." *South*—"DeMille genius makes picture a great success." "A good one."
Wedlock	Paral.	....	....	....	Good	*South*—"Glaum delightful." "Story ordinary."
Whirlpool, The	Select	....	Good	....	Good	*Mid-West*—"Picture good." "Fairly good picture." *South*—"Star well received."
Winner Takes All	Univ.	....	....	Good	....	*Far West*—"Salisbury great, story fair." "Playing capacity owing to popularity of Salisbury."

"The Deciding Kiss"

(Universal—Edith Roberts)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Picture did not receive enthusiastic approval or decided disapproval." "Story fair." "No box office value."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Ethel M. Kelly. Scenario by Bernard McConville. Cast includes Winifred Greenwood, Hal Cooley and Thornton Church. Directed by Tod Browning.

Synopsis of Story: A little orphan girl is adopted by a wealthy society woman. The girl is not entirely happy, for the woman is selfish and resents the actions paid the girl by a desirable man she had chosen for herself. So the girl returns home to her grandparents. But one day, the young man, learning of her hiding place, comes and asks her for her love, so sunshine enters her life at last.

"A Gentleman's Agreement"

(Vitagraph—Alfred Whitman, Nell Shipman)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Best picture Whitman and Shipman have appeared in in some time." "Picture belonged to Shipman." "Pleased audience." "Audience favored Nell Shipman."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Ordinary
Settings	Adequate
Moral Effect	Questionable

THE PICTURE

Five-Part Drama. Cast includes Joan de la Cruze and Patricia Palmer.

Synopsis of Story: The story concerns a man's belief in the ancient law that whosoever should save his life would be his bond-master. This man marries a girl who believes her sweetheart is dead, but upon learning that he lived deserted her husband to find him. Husband, wife and lover meet in the West, and there the husband learns that the lover is a man who had saved him from death, so he resolves to live up to his belief and takes himself out of their lives. He upsets a canoe, purposely, and is drowned, thereby releasing his wife.

"The Voice of Destiny"

(Pathe—Marie Osborne)

WIRE REPORTS—EAST

Box Office Value.....Good

Exhibitor Comments: "Best production the little girl has ever been in." "The people liked Marie Osborne in this picture particularly well." "A money-getting and self-advertising picture."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Good
Story	Good
Acting	Good
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Drama by Clara S. Beringer. Released by Pathe. Features Marie Osborne, supported by Howard Cromplor, Jack Connolly, Morris Foster and Ellen Cossity. Directed by William Bertron.

Synopsis of Story: "The Voice of Destiny" concerns the part played by a little girl and a dictaphone in a murder mystery. John Lind, a blind man, is found murdered. Suspicion rests upon the dead man's brother. But through the use of a dictaphone the real murderer is found to be a crafty butler.

MUSICAL PRESENTATION

Open with popular waltz.
Title: The father of little Marie, minor intermezzo.
T.: I'll have these typed, major romance.
T.: I've been a fool, agitato.
Child rushes into room, soft waltz.
Child undressed for bed, mysterioso.
Hand reaches through curtains, agitato.
Lights up in room, heavy pathetic.
After crook shot, lighter mood.
T.: A voice from the dead, tragic theme.
T.: Take it away, slow pathetic.
Follow with hurry and into waltz for end.

"The Empty Cab"

(Universal—Franklin Farnum and Eileen Percy)

WIRE REPORTS—EAST

Box Office Value.....Fair

Exhibitor Comments: "Not a box office attraction, but it pleased the majority." "A little better than fair—not good."

NAT'L BOARD OF REVIEW REPORT

Entertainment	Fair
Story	Fair
Acting	Fair
Photography	Good
Technical Handling	Fair
Settings	Good
Moral Effect	Wholesome

THE PICTURE

Five-Part Comedy-Drama by A. McGrew Willis. Cast includes Harry De More, Frank Brownlee, Harry Lindsey and Fred Kelsey. Directed by Douglas Gerrard.

Synopsis of Story: Henry's first big chance at reporting comes when he is commissioned to run down a gang of counterfeiters. Chasing the gang leads to his discovery of the girl he loves held captive in a cab, which he follows, only to find it empty. He then proceeds to round up the counterfeiters, finding them the captors of the girl. After thrilling adventures, he rushes to the office, writes his copy; only to find it all a test of his dad's to prove whether he had the real newspaper reporter's instinct.

MUSICAL PRESENTATION

Open with a polka.
Title: The town, a slow waltz.
T.: Catch that machine, rapid galop style.
T.: Did you ever explore? slow mysterioso.
Follow action into agitato.
Girl enters room, slow dramatic.
Jimmie meets crook on stairs, agitato.
T.: The police, a march.
Girl enters office, a soft waltz.

Mary Miles Minter and Margaret Shelby absorb atmosphere in "Rose-mary Climbs the Heights," a Mutual picture

Josie Sedgwick is not quite sure of her refuge in "Beyond the Shadows" (Triangle)

Another scene from "Beyond the Shadows" showing Josie Sedgwick and William Desmond as staunch allies

Exhibitor Notes

J. W. Allender, owner of the Lyric Theater at Spokane, Wash., has purchased the Majestic Theater, consideration being between $9,000 and $10,000, according to Mr. Allender. The building will be improved and renovated and will be made one of the best moving picture houses in Spokane. Girls will be employed as ushers as soon as it can be arranged, thus relieving the boys for work in the fields.

Joe Gedrich of the Twin Star Theater, Ames, Iowa, has left for the navy. His sister, Miss Pauline, is running the house.

C. E. McDonald, of the Empress Theater, Central City, Neb., is one of the Nebraska exhibitors who are closing their theaters for several days of each week during the summer.

Harry Weinberg, long connected with the A. H. Blank Enterprises, Nebraska and Iowa, as district representative, has enlisted in the mechanical department of the hydroplane section of the navy. Besides being a film man, Mr. Weinberg is known throughout the two states as an amateur automobile racer.

W. O. Jensen has closed the Hamilton Theater, prominent suburban house in Omaha, Neb., for the summer months. While a few places in the Middle West are being closed for the summer, the number is not nearly as large as in former years. Many theaters in Nebraska and Iowa are changing hands. Earl Coombs has just announced the sale of his theater, the Iris, at Chariton, Ia.

Jule and Jay J. Allen have added another theater to their already extensive chain of motion picture houses—the Allen-Regent of Ottawa. They are about to open another house in Toronto, on Bloor street. During the past six months the Allens have constructed or prepared plans of six new houses: The Allen, Regina; the Allen, Edmonton; the Allen, Bloor street, Toronto; the Allen, Montreal; the Allen, Lachine, and the Allen, Cobourg.

Harris and Ackerman, owners of the Hippodrome in San Francisco, have bought an interest in the Casino, a vaudeville and picture house.

TELLS ABOUT THE PEOPLE OF THE SCREEN

OLIVE TELL had a narrow escape the other day from being severely burned when a heavy black cloth, placed over the lights to get the desired twilight effect necessary for a scene, caught fire and started a brisk blaze right above her head. Unconscious of her danger the actress went on with the scene and it was William J. Kelly who saved her from being hurt. Mr. Kelly himself received many burns about his wrists and arms.

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ALFRED WHITMAN has decided that in the future he will buy his mustaches ready-made instead of trying to raise his own. He has two reasons for his decision: One is because it is much easier to have them made than to grow them, and the other is that they look 100 per cent better besides. He started to raise one two weeks ago, but gave up in despair, and shaved it off.

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PAULINE STARKE can boast of another feather in her cap, for her popularity as a screen favorite has been directly, or indirectly, the means of adding quite a substantial sum to the Red Cross. She donated a vanity case, made of abalone shells, to one of the largest department stores in Los Angeles, to be raffled off on its Red Cross day. The story of the vanity case was well featured by the publicity staff connected with the store and as a result over $150 was realized from the raffle.

WILLIAM J. KELLY boasts of being the only actor that the old New England town, Newburyport, ever produced. Mr. Kelly is very fond of this historic seaport, famous for its staunch Yankee clipper ships in the days when American vessels were the fastest on the seas.

LADY TSEN MEI has insured her beautiful hands, arms and back against possible injury for the sum of $10,000. These portions of her anatomy are shown for the first time in "When East Meets West" in the American evening clothes that she wears in scenes of Washington social life.

MADAME OLGA PETROVA has returned to New York after completing a thirty-day personal tour in behalf of the Thrift and War Savings Stamp Movement. The tour, which included every large city in this country, was carried out under the auspices of the War Savings Stamp Committee of Washington, D. C. Before starting her tour Mme. Petrova promised to raise at least $200,000. As a matter of fact, however, her sale of stamps went well over the half million mark.

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ROSEMARY THEBY is devoting an hour a day to the making of a bead purse, which is to be used for savings which later are to be converted into Liberty bonds. "First I string the beads," Miss Theby explained. "Then I crochet them—one by one until they shape into a bag. And the beauty of it is that the finished article is worth $100. In case of real necessity one can pawn it for $25 cash."

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GEORGE BUNNY, brother of the late John Bunny, is appearing in support of Madge Kennedy in "Friend Husband." George Bunny is almost an exact counterpart of his famous brother. In fact, he was engaged for the part because he resembled the dead comedian both facially and in his ability to entertain.

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GEORGE WALSH gave a brief talk in the K. of C. Hall at Camp Upton last Sunday night. He appeared between the reels of his picture, "The Yankee Way." Next came a splendid singing and dancing skit by Ed. Snyder, once a long time vaudevillian, now a lieutenant in Uncle Sam's army. Tom Moore, also a member of Upton's squad, made an instant hit with his clog dance, while T. Murphy literally drew down the house with his up-to-the-minute jokes.

All of the entertainments at the K. of C. house are contributed free. There is no charge of admission and no place where good, clean shows are so appreciated as at the camps.

All players are urged to donate their services as often as possible.

PEARL WHITE is the premiere flounder fisherwoman of Long Island. She hooked twenty-seven flounders in one afternoon, and her truthful publicity representative offers a kodak snapshot to prove it.

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MARY PICKFORD is having a real vacation at last. She and her mother and sister have a bungalow at Santa Monica, where they are away from crowds and where they can bathe and enjoy all the sports of country life.

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GLORIA HOPE'S pet collie dog, Rover, has been suffering from the hot weather, so the little red-headed lady had all of Rover's hair clipped to make him more comfortable. But Rover, it seems, is far from grateful and remains in the house all the time because of his nudity.

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MAY ALLISON is planning to build a home for her mother in Hollywood, Cal. A residence with sufficient ground for a war garden is at present most favored by Miss Allison.

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BESSIE BARRISCALE has completed her picture "Conscience," and says that working under the direction of her husband, Howard Hickman, has been entirely satisfactory.

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MONTAGU LOVE has returned to the World Fort Lee Studio after a few weeks spent in the Cypress Swamps, near Wilmington, N. C., where scenes for "Pirate Gold" were taken.

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DUSTIN FARNUM, the actor, and Zane Grey, the author, are vacationing together this summer. A year ago they did not know each other, except by reputation. They were brought together by Harry A. Sherman, of the Sherman Productions, who secured the screen rights to Zane Grey's novel, "The Light of Western Stars," and engaged Farnum to play the leading part.

The actor and author are fishing at Catalina Island, Cal.

BABY MARIE OSBORNE made five pounds of fudge all by herself and sent them to Harry F. MacPherson, who is training for the aviation branch of the army.

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MADGE KENNEDY had never seen a brook trout except on a hot platter, with lemon and butter sauce on it, until she learned to catch 'em up in New Hampshire, where she went to film part of her new picture, "Friend Husband." Now Miss Kennedy had heard that brook trout were fighters, so when she jerked her first fish from the water she sat right down on a rock and held the trout firmly until she had removed the hook from its mouth. This novel method of assuring a catch brought screams of laughter from other members of the company, but little Miss Kennedy feels justified because she really did "catch" it.

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NAZIMOVA is having a circus all by herself. In her new picture, "L'Occident," she is seen in the show as a Nautch dancing girl, and under a huge tent, just outside of Newark, N. J., a regular performance is held daily, but—much to the sorrow of the kiddies—the public is not admitted.

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THOMAS H. INCE is composing lyrics these days. He and Victor Schirtzinger collaborated on a song which has been named. "I'm Giving You to Uncle Sam."

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AL RAY and Robert Harron met in the handball courts at the Los Angeles Athletic Club recently for a series of games—and Bobby won all of them. Ray has not been able to win any of the games so far and is about ready to admit that Bobby is the better player.

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HALE HAMILTON is the proud owner of a pearl scarf pin and studs to match which were the gifts of King George and Queen Mary of England on the occasion of his appearance at Windsor Castle, by royal command, in "Get-Rich-Quick Wallingford."

AIDA HORTON
Vitagraph child star

EDNA GOODRICH
In Mutual pictures

DOUGLAS FAIRBANKS
Star in Artcraft pictures

FROM PRODUCER AND DISTRIBUTOR

SAMUEL GOLDFISH
President of Goldwyn Pictures Corporation

Shea's Hippodrome Contracts for Goldwyn Films—Alfred Weiss, vice-president of Goldwyn Pictures Corporation, was in Buffalo last week, and returned to New York with a contract whereby Shea's Hippodrome will show the greater part of the Goldwyn attractions during the coming season. Mr. Weiss also visited the local exchange and had several conferences with Manager Hickey. Harold B. Franklin, manager of the Hippodrome, reports that his patrons are pleased with Goldwyn attractions.

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Government Permission Aids Marion Davies Picture—By obtaining special permission from the United States Government to photograph scenes in the Army and Navy Building and Senate Building in Washington, Julius Steger, who is directing Marion Davies' second Select Picture, "The Burden of Proof," accomplished the hitherto impossible since this country's entrance into the world war. During the work in Washington Mr. Steger also was fortunate in obtaining a new view of the National Capitol from the windows of the Senate Building. This is the first time the Capitol Building has been photographed from this angle, and picture patrons throughout the country will enjoy a new view of the nation's principal building.

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General to Distribute Government Film—"Our Bridge of Ships" has been turned over by the Committee on Public Information to the General Film Company for distribution. This is said to be the first subject of the kind to be made. The film is in two reels and deals with the transport service, including the construction of new vessels and their operation in taking troops.

Screen Classics' "Pals First" Under Way—Harold Lockwood and those who will assist in making "Pals First" for the Metro-Yorke company, have begun work on the picture. "A King in Khaki," in which Harold Lockwood makes his initial bow as a star in the productions of Screen Classics, Inc., distributed by Metro, will be presented in six reels instead of five, the previously announced length of the subject, but the release date is not yet announced.

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Director Golden's Strenuous Stunt—One of the most intricate sets ever erected for motion pictures is being installed at the Crystal Studios for use in several episodes of the coming Leah Baird serial. In order to supervise the preliminary installation before taking the serial company to Newfoundland, director J. A. Golden worked from Saturday morning until Monday noon without rest. However, under his supervision the Crystal studio electrical and carpenter staffs have produced a set that is a marvel of mechanical skill.

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Fannie Ward in Pathe's "A Japanese Nightingale"—Pathe announces the release date as late in September for "A Japanese Nightingale," the most ambitious effort of Fannie Ward. Miss Ward plays the role of the Oriental heroine.

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Alice Joyce at Work Again—Alice Joyce has already started work on another Vitagraph production under the direction of Tom Terriss. The picture contains only four characters—played by Miss Joyce, Walter McGrail, Herbert Standing and May Hopkins. Mr. Terriss has been "shooting" scenes on his own estate at Brightwaters.

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Rita Jolivet, Star of "Lest We Forget," Leaving for Europe—Several conferences between Rita Jolivet, star of the Metro Special production depicting her actual experiences during the sinking of the Lusitania, and Sidney Garrett, president of J. Frank Brockliss, Inc., have resulted in an arrangement whereby she will probably soon leave for abroad.

In Italy, Belgium, Portugal, and Russia particularly, Mr. Garrett is especially desirous of having the star collaborate with him on the exploitation of this historical feature. Controlling as he does the entire world rights, exclusive of the United States and Canada, to "Lest We Forget," Mr. Garrett has had many unique and, in fact, sensational experiences since the day he announced its acquisition.

The willingness of Miss Jolivet to again brave the dangers of the deep has resulted in an arrangement whereby she will personally superintend the exhibition of her feature in Europe.

Talmadge Picture Has Many People Well Known on Screen—Norma Talmadge and Director S. A. Franklin have begun work on the concluding scenes of Miss Talmadge's forthcoming Select Picture, "Her Only Way," with which she will follow "The Safety Curtain." Following the precedent long since established in staging big scenes in Norma Talmadge productions, the famous Select star and her director have for the last three weeks been attentive spectators at sessions of the Tombs Court and other courtrooms in New York, in order to make a faithful reproduction for the big courtroom scene in "Her Only Way."

As Miss Talmadge's latest picture contains a surprise, the plot of the story is being kept secret. To this end exhibitors undoubtedly will be requested to refrain from mentioning the story in their advance advertising. Miss Talmadge will have a great emotional role in the character of Lucile Westbury. Eugene O'Brien will again be leading man and other important parts will be played by Ramsey Wallace, Johyna Howland and A. E. Warren. It is believed the new picture will be distributed some time next month.

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Harry Kosch to Act for Exporters in Half-Cent Footage Issue—The Film Exporters of America at a recent meeting elected David P. Howells president. Other executives are L. R. Thomas and Joseph Mills, first and second vice-presidents respectively, with W. E. Shallenberger, treasurer, Sidney Garrett, secretary, and Harry Kosch as legal adviser.

The discussion at the meeting centered around the half-cent footage tax on direct exports, which Attorney-General Gregory has declared unconstitutional. Mr. Kosch, who believed that the ruling could be made to apply to exporters as well as manufacturers, was voted the sum of $250 to cover the cost of a trip to Washington for the association, where he is to confer with Government officials. Frederick H. Elliott, secretary of the N. A. M. P. I., sent a communication to the association concerning the formation of an exporters' branch that would include the film exporters. In it Mr. Elliott pointed out that this question had been brought up at Boston, where the issue had been referred to the recently formed committee for deliberation.

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Ebony's "Fixing the Faker" Is Out—Humor with a number of comedy touches is to be found in the newest Ebony Comedy release, "Fixing the Faker," according to the General Film prospectus. The Ebony Comedies are proving popular with exhibitors looking for summer program novelties and easily establish themselves as pulling attractions. General Film anticipates a lively demand for the comedy novelties during the fall months.

Ernest Shipman's Budget of Film Activities—Fred Balshofer has arranged with Ernest Shipman to represent him in a business way for the exploitation of the Julian Eltinge stage successes on the screen. Harry Garson is en route East with one print of "The Hushed Hour" to present to the First National Exhibitors' Circuit and State rights buyers. He will make future productions with Blanche Sweet and House Peters.

Al Jennings has turned his first six reel, "The Lady of the Dugout," over to Shipman for selling purposes and now is at work upon his second feature.

Francis Ford has completed his second release, entitled "The Island of Intrigue." Ford's first picture, "Berlin via America," is almost sold out.

William H. Clifford has completed "A Prisoner of War," the fifth of the Shorty Hamilton five-reelers, and sales have been made in most of the territory.

Bill Stinger's one-reel Poem picture plays, directed by Bert Von Tuyle, will be released under a monthly franchise through Ernest Shipman's New York office. "The Curse of Eve," revised in six reels, will soon have a local screening. It is selling in the open market. Lloyd Carleton while in New York put over a special deal for the releasing of the Carleton Productions in the open market.

The Titan Feature Film Company, of Spokane, announces six features per year, with Mr. Shipman on the selling end, and the Life-o-Graph Company, of Portland, Ore., has contracted with him to sell their five-reel feature entitled "A Nugget in the Rough." The Josh Binney two-reel comedies have been closed out in one deal, thus disposing of the only comedies on the list.

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Ask for Rehearing in Lysle Case—The Color Projection Company has filed an application in the Supreme Court for a rehearing of the application by Edmund H. Lysle for an injunction restraining the company from making his process for color photography known to others pending his suit to enforce a contract. Lysle alleged that the defendants are trying to interest new capital in the enterprise, which after three years has still failed to make a commercial success of the process.

. . .

New Film Company Has Young Star—The Ivy Picture Corporation, a new company, will produce "The Lure of Lady Liberty," under the direction of Mr. De Vonde and featuring Mildred Keats. Miss Keats is only fifteen years old and a pupil of Stefano Mascagno, ballet instructor. Her success in a few trial pictures led to Miss Keats' entrance into professional life, with papa's backing. The Lincoln Studio at Edgewood, N. J., has been leased by the company.

Elinor Field in "What Will Father Say?" entertains her young sweetheart (Mutual)

Mutual defiance as expressed in "A King in Khaki" in which Harold Lockwood is appearing under the Metro banner

Doris Kenyon and a couple of her best friends in "The Inn of the Blue Moon" (De Luxe)

Definite Suggestions in Connection with Export Made to War Trade Board by N. A. M. P. I.—The National Association of the Motion Picture Industry in a communication addressed to the War Trade Board, Washington, D. C., has presented the viewpoint of the industry in respect to the new rules and regulations covering the export of motion pictures under date of July 8. This communication goes fully into the whole question and makes definite constructive recommendation for changes desired by the industry in the regulations as recently promulgated.

A strong plea is made to exclude from the operation of the rules and regulations those motion pictures exported to Allied countries and their dependencies. As regards shipment of motion pictures to neutral countries the changes and recommendations made are all with a view to simplifying the administration of the rules and making them more workable from the standpoint of the industry.

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Variety the Keynote of the Metro Program—Eleven directors are preparing multiple reel features for Metro Pictures Corporation in the firm's East and West coast studios. The roster is a familiar one, including Edwin Carewe, Albert Capellani, John H. Collins, Charles J. Brabin, Herbert Blache, Wilfred Lucas, Ralph W. Ince, John Ince, Harry L. Franklin, E. Mason Hopper and William S. Davis.

Several big productions have just been completed, with Maxwell Karger supervising the output at the New York centre and George D. Baker at the coast studio. The productions ready for release in Metro's All-Star Series are "Our Mrs. McChesney," starring Ethel Barrymore, directed by Ralph W. Ince; "Flower of the Dusk," with Viola Dana as star, directed by John H. Collins; "Shadow and Substance," starring Edith Storey, with Herbert Blache directing; "A King in Khaki," a Screen Classics, Inc., production starring Harold Lockwood, directed by Fred J. Balshofer; "Boston Blackie's Little Pal," starring Bert Lytell, directed by E. Mason Hopper; "The Return of Mary," starring May Allison, Wilfred Lucas directing; and "In Judgment Of," co-starring Anna Q. Nilsson and Franklyn Farnum, directed by William S. Davis. Ralph Ince will direct the fortunes of a new Metro star, Hale Hamilton, in the Izola Forrester-Page Mann five-reeler, "The Fourflusher," formerly called "The Tightwad."

Albert Capellani is bringing Mme. Nazimova's "L'Occident" to a successful close.

Mr. Lucas will direct Miss Allison's picture, "The Testing of Mildred Vane," written by Charles T. Dazey and adapted by George D. Baker.

Bert Lytell is playing in "Unexpected Places," a picturization by A. S. Le Vino of an original story by Lieut. Frank R. Adams, under the direction of E. Mason Hopper.

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New Official Projection Room—Those censors are bound to give the producer something to think about, so by way of proving to the manufacturer that out of sight does not necessarily mean out of mind, Collector Reynolds has announced that the official projection room for film to be censored before being accepted for export will be located at 115 West Twenty-third street, and that all pictures will be passed upon there instead of in the projection rooms of the various companies.

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"Ashes of Love" Characters to Be Created by Wonderful Cast for Graphic—When the Graphic Film Corporation presents "Ashes of Love," written and produced by Ivan Abramson, Ruby de Remer, formerly a principal in the "Midnight Frolic," will make her bow to the screen. She has served as prima donna in several musical productions. James K. Hackett will head the cast and will be aided by Effie Shannon, Mabel Julienne Scott, Paula Shay, William Davidson and Hugh Thompson. The play is said to afford each artist full scope for dramatic effect in its powerful episodes.

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Washburn Film on Pathe August 11 List—Pathe announces another Bryant Washburn picture as the leading feature on its regular program to be released August 11. It is "The Ghost of the Rancho," a five-part comedy drama. Rhea Mitchell has the leading feminine role. Washburn plays the role of a scion of a wealthy family who has paid a whole lot of attention to the cabarets and such gaieties of life.

Goldwyn's First Six Releases in New Star Series—Goldwyn Pictures Corporation is starting a drive with its "big guns" with the announcement that the first six fall releases of Goldwyn under Star Series for the coming season are to be:

Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth," Rex Beach's great story, "Laughing Bill Hyde;" Mae Marsh in "Hidden Fires."

Miss Farrar's first production to be released under the Goldyn imprint is a dramatic, present-day story of New York and Monte Carlo.

Mabel Normand returns to broad comedy. Tom Moore will be one of the surprises of the year in his screen debut with Goldwyn. Lucy Fox, a comparative newcomer in pictures, is Mr. Moore's leading woman.

Goldwyn springs a surprise with the announcement that Will Rogers, an unrivaled entertainer and an unparalleled personality in the American Theater, is already at work in Rex Beach's great story, "Laughing Bill Hyde."

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Film Exporters Now an Incorporated Body—The Film Exporters of America, Inc., a membership corporation with its principal office in New York City, was granted a charter by the Secretary of State last week. Its particular purposes are to promote closer relations and the general welfare of the exporters and importers of motion picture films and photo plays and the various trades and industries therewith associated and connected. The incorporators are: David P. Howells, Llewellyn R. Thomas, Sherman S. Krellberg, Sidney Charles Garrett, Joseph R. Miles, William E. Shallenberger and Harry G. Kosch, all of New York City.

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First National to Distribute Anita Stewart Films—The announcement is now made that the new Anita Stewart productions will be distributed by the First National Exhibitors' Circuit, Inc. The final approval of the legal details of this arrangement was made by the circuit directors during their recent session in New York. No time will be lost in providing Miss Stewart with a suitable vehicle for her début on the circuit in about two months. Louis B. Mayer says:

"In looking over the general field of distribution I soon became convinced of the soundness of the policy upon which the First National Exhibitors' Circuit has been built. It has seemed to me and my associates to be the logical outgrowth of the growing demand of successful motion picture exhibitors to purchase their own productions under circumstances that will guarantee the making of feature films of the highest quality and provide star, producer and distributor with the maximum of income on the time and money invested."

Speaking for the First National Exhibitors' Circuit and supplementing Mr. Mayer's remarks, J. D. Williams commented thus:

"No proposition laid before the directors at their recent meeting met with more unanimous or enthusiastic endorsement than the deal with Louis B. Mayer to handle the new Anita Stewart productions."

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Carey Feature on Universal's August 12 List—Harry Carey in a story by Owen Wister heads the list of Universal productions, scheduled for release during the week of August 12. Carey's vehicle, "A Woman's Fool," is the photoplay adaptation of "Lin McLean." "A Woman's Fool," is to be released as a five-reel Special Attraction. A Pat Sullivan cartoon, entitled "How Charlie Captured the Kaiser," heads the comedy releases for the week. "Give Her Some Gas," a Lyons-Moran Star comedy, is also on the Universal list. "Don't Flirt," with Marcia Moore in the stellar role, is the Nestor for the week. In the supporting cast are Ernie Shields, Ed Sedgwick, Ed Baker and Jane Bernoudy. "The Muffled Man," the second episode of "The Brass Bullet," is also listed.

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Public Wants War Films, Says Pathe—Pathe finds that the big offensive drive in which American troops have played a spectacular part on the west front in France since July 12 has multiplied the public demand for war films. This, says the firm, has made itself evident in the insistent demands on the part of exhibitors for "Britain's Bulwarks."

Fred Stone, Ethel Clayton, Lila Lee et al. Doing Their Bit at Famous Players-Lasky Studios—Fred Stone now is working at the Famous Players-Lasky Studio at Hollywood on his second Artcraft picture, "Johnny Get Your Gun." He has the role played on the stage by Louis Bennison. Mary Anderson is his leading woman. Donald Crisp is directing.

Ethel Clayton, under the direction of Robert Vignola, completed her first Paramount picture, "The Girl Who Came Back," and Cecil B. DeMille did much outside work on his new Artcraft special production, "Till I Come Back to You," which was written by Jeanie MacPherson. Bryant Washburn and Florence Vidor have the leading roles.

Lila Lee has finished "The Cruise of the Make-Believes" and has begun work on her next picture, a story with a "piratical" background, the continuity for which is by Monte M. Katterjohn. George Melford will direct.

Wallace Reid and company under Walter Edwards' direction have completed "The Man from Funeral Range" at the Morosco studio and are preparing to begin work on a new picture which will be made at the Lasky studio.

Whitman Bennett, assistant to Jesse L. Lasky, spent last week at the studio.

The new concrete structure replacing the burned portions of the Lasky plant is rapidly shaping up and will be a considerable edifice covering a large amount of space, standing three stories high and being fireproof throughout.

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Close Foreign Sales in Many Countries — The Robertson-Cole Company has been so busy disposing of their pictures and signing contracts that they have only just found time to stop for a little while and announce the following sales:

"Woman Eternal" and "Eleventh Commandment" for British Isles and "Eleventh Commandment" for Chile, Peru, Bolivia and Ecuador. "Finger of Justice" for British Isles, Australia, Chile, Peru, Bolivia and Ecuador. "Master Crook" and "Public Defender" for British Isles, France, Italy, Holland, Greece, Spain, India, Burma, Ceylon and Straits Settlements. "Those Who Pay," "The Belgian" and "Just a Woman" for United Kingdom of Great Britain and "The Belgian" for India. "The Eagle's Eye" for Australia, Chile, Peru, Bolivia and Ecuador. "The Accidental Honeymoon" for United Kingdom of Great Britain. "Raffles" for Chile, Peru, Bolivia, Ecuador, Spain and Portugal. "Zeppelin's Last Raid" and "Nine-Tenths of the Law" for Spain and Portugal.

Hodkinson Sets Release Dates for Plaza Pictures—W. W. Hodkinson Corporation announces that its new brand of Plaza pictures will be ready for distribution the latter part of August. "Petticoats and Politics," Anita King's initial Plaza production, will be released August 26 and "Angel Child," starring Kathleen Clifford, is set for September 9. Prints of "Petticoats and Politics" will be in all the General Film branch offices by August 9.

Forthcoming Paralta Plays for distribution by the W. W. Hodkinson Corporation are Louise Glaum in "A Law Unto Herself" and Bessie Barriscale in "The White Lie" and "The Heart of Rachel," the latter being adapted from Kathleen Norris' popular book. J. Warren Kerrigan will be presented in his first Jesse D. Hampton production, "The Swamper."

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Northwestern Rights Sold for "The Grain of Dust"—Mike Rosenberg, president of the De Luxe Feature Film Company of Seattle, announces that his company has just purchased the Northwestern rights for "The Grain of Dust," a big six-part cinematization of the famous David Graham Phillips story.

Another subject just purchased by Rosenberg is "They Shall Not Pass." This is a war picture taken on the front lines of the conflict in Europe. It is not a drama, but a motion picture of real things.

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Betzwood's Initial Lady Tsen Mei Release—The first of the pictures starring Lady Tsen Mei, the Chinese film actress, which will soon be released, will strike a novel note in film annals, says an official of the Betzwood Film Company. It is entitled "When East Meets West," and exhibitors are expected to have an opportunity of seeing something new. It has been made under the direction of Ira M. Lowry, producer of "For the Freedom of the World." The story was written by J. Allan Dunn and Russell E. Smith.

"Sandy Burke," with Louis Bennison, will soon be released and the second feature with the star will start shortly.

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Universal Renames Picture—The Universal has announced a new picture with a change of name—"The Love Swindle," formerly entitled "The Doings of Diana," with Edith Roberts as a star.

New Producing Combination to Present Lillian Walker in Series—The formation of a large producing combination, having as its purpose the production of pictures for distribution on a copartnership or cooperative basis, is revealed through the announcement that the first of a series of eight pictures in which Lillian Walker is to be starred is now being filmed at the Thanhouser Studio under the direction of Edward Dillon.

The series produced by the Lillian Walker Pictures Corporation will be but one of the units, it is understood, of the new combination. It is known that the productions of three additional stars have already been contracted for, and it is said that the new organization will include several well known producing firms which have heretofore been classed as "independents."

The Lillian Walker Pictures Corporation, which was incorporated last week, has taken offices in the Bankers Trust Building, 501 Fifth Avenue. It has at its head, as president and general manager, Lester Park, who, it is learned, has been largely instrumental in the formation of the new combination.

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Louis B. Mayer and Nathaniel H. Gordon Join Interests—Louis B. Mayer has joined interests with Nathaniel H. Gordon in the First National Exhibitors' Circuit of New England. In so doing Mr. Mayer has given up his interests in Metro to devote his entire attention to the new combination.

Mr. Mayer will shortly announce his plans for the Stewart productions. The First National controls the latest Chaplin releases, having paid $1,000,000 for eight pictures. They also control the Petrova Pictures, "Pershing's Crusaders," "My Four Years in Germany," "Tarzan of the Apes" and several others.

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New Corporation Formed—A new film corporation to be known as the Powers Products, Inc., of Rochester was incorporated at Albany last week. It is capitalized at $2,000,000 and is formed to manufacture and generally deal in cinematograph, motion picture and photoplay films, also to exhibit and license others to produce and trade in films and projecting machines. The incorporators are Thomas E. Donovan, Claude H. McGowan and Ernest H. Stolz.

Universal Has "That Devil Bateese" Ready for Release—"That Devil Bateese," a five-reel Bluebird which affords Monroe Salisbury an opportunity to return to the type of role which originally brought him fame and popularity as a Universal star, will be released by that organization during the week of August 12. Salisbury's first stellar vehicle on the Bluebird program was in the title role of "The Savage," in which he appeared as a French-Canadian halfbreed. "That Devil Bateese" is said to be on a par with "The Savage" in point of production quality and heart interest. It is a story of French Canada, not of the Canadian Northwest, and deals with the French-Canadian people.

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American-Japanese Plot in Second Hayakawa Film—Work on "The Temple of Dusk," second of the Sessue Hayakawa feature productions has been completed by the Haworth Pictures Corporation and the picture is now in the cutting room.

The film is a portrayal of both American and Japanese character.

Jane Novak and Sylvia Bremer, with Lewis Willoughby play the leading roles in the production. There are twelve Geisha girls and eight Japanese actors aside from Hayakawa, the star, in this production.

"The Temple of Dusk" was written by Frances Marion, author of many other well known films. The play was directed by James Young.

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Edna Goodrich and Elinor Field in New Mutual Pictures—The first of Edna Goodrich's new series of features for Mutual, "Her Husband's Honor," a domestic drama from the pen of Maibelle Heikes Justice, author of "The Glory of Yolanda," "The End of the Trail," and "Durant of the Bad Lands," is to be released on August 5.

"Her Husband's Honor" was directed by Burton King. David Powell, Thomas Tomamato and Barbara Allin are among those featured in the film.

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"Triple Trouble" Brings Much Money—"Triple Trouble," the Kleine release of the Essanay-Chaplin, has brought a record price from the Castle Theater in Chicago, a 299-seat house, charging 20 cents admission. The contract calls for $1,500 for the week that the picture is played.

Ruth Roland in "Hands Up" (Pathe) has won one victory—the red man at the right

An intimately domestic scene from "Fedora" (Paramount) in which Pauline Frederick appears

Mabel Normand in "Back to the Woods" (Goldwyn) is doubtful and curious for a moment

PHOTOPLAY MUSIC

PICTURE ACCOMPANIMENT

Mr. Skinners' Wrong Attitude—Music Appreciation—Rothapfel and "America's Answer"—View Before Playing

BY MONTIVILLE MORRIS HANSFORD

THERE is a short article on Cinema Music in the current number of the American Organist, the official publication of the American Guild of Organists. It was written by E. M. Skinner, the well-known organ builder, and goes on to tell of the awful condition of organ music in the motion picture houses of the country. For examples of fearsomeness he cites a few houses in California and for an example of excellence he comes to New York and gives the Strand a little puff, without naming the organist, although it was presumably Ralph Brigham, one of the best in the business. This write-up of motion picture music from the organ standpoint is quite evidently supposed to be funny by the writer, and it might be if he had a natural gift of humor and did not intend the stuff to be serious—which he does. Indeed, it is a sore point with him, this low plane of organ music in the picture house.

BUILDER'S WRONG VIEWPOINT

Mr Skinner, being a well-meaning organ builder, visits a few houses in California, where that latest innovation—the Rag Organist—has been displayed, and draws too many conclusions from that State. It has been a well-known fact that California, just where one would expect organ work to be of the highest class, is slow on its picture accompaniment. It is manifestly unfair to judge the conditions of picture accompaniments, either by organ or orchestra, from a few houses in California. And it is also unfair and quite out of the question for an organ builder to sum up the situation at all, being only an organ builder; a good one, I have heard, but the point is it takes a man who is next the subject to sum up conditions. It is quite natural for most organ builders to be so closely riveted to the idea that they are still going to church when they hear a motion picture organist that they feel around for kneeling cushions when the organ begins. They cannot realize that even organ music is changing, and that there are many persons who enjoy just the work that makes the organ builder shudder. He shudders for old man Tradition, who is all but out of business in the motion picture industry, and particularly in the musical end of it. Organs are being used differently and a new kind of music has sprung up, a kind that evidently pleases many thousands of patrons each day. A builder like Mr. Skinner would naturally writhe in his seat at hearing all sorts of intermezzos played on all sorts of combinations. But that is simply because his ears have had too much of one kind of training, probably the classic kind. Boiled down to the point, it simply resolves itself into the question of Mr. Skinner's personal likes and dislikes, which is the case with most of us. There are many organists I don't care for in the picture game, and so are there in church work. But if Mr. Skinner wishes to hear picture accompaniment on the organ, let him bear in mind that he must get away from the old organ traditions and come up to date. Let him listen to Brigham, Depew, Cooper and that last excellent picture player who has just struck Broadway, Frank Adams, and he will get a better idea of the work. Professor Swinnen often plays most modern organ music as his organ number, and it is featured on the program. Not many weeks ago at the Rivoli Theater he played a Flemish Folk Song with pedal cadenza, and it was received with marked approval by the audience.

Individual liking in motion picture music is about all we can be sure of these days. There are certain organ combinations I like, and others I can't stand, yet good organists use both kinds. It all depends on one's ears, which I have been told are not proper criterions; one must listen with one's brain and not ears, according to some of the more advanced musicians. In going to hear organ work in picture houses it is not well to go where the worst is to be found, but rather to the places where the accompaniments to the pictures have been thought out days ahead. It is easy to take any art and go into the wilderness where it is at its lowest ebb, and there say things about it. This holds in any walk in life, and even with life itself. The Bowery is not up to the standard of better locations, but I might say they enjoy life down there just the same as if such things as critics had never been invented.

GREAT WORK ON THE "ANSWER"

S. L. Rothapfel, manager of the Rialto-Rivoli Theaters, has been a mighty busy man in the last few weeks. "America's Answer," I might say, is the answer. This fine picture began its private and public life last week at the Cohan Theater, and the presentation was in the hands of Mr. Rothapfel. This means that everything except the actual film had been done by him. Lighting, tableaux, musical accompaniment, even to conducting the orchestra on the opening night—all these embellishments were his ideas. The whole musical setting was thrilling and suited the nature of the film. There were several old favorites in the score, notably *Over There*, which Hugo Riesenfeld had woven through the accompaniment with contrapuntal touches here and there. Dr. Riesenfeld's own *Festival March* was also used with fine effect. While a picture like this one naturally calls for an abundance of march themes, yet Mr. Rothapfel had worked in many little lyric moods wherever possible, and one or two suggestions of comedy. There was an actual trench scene during the overture, with live fighters in it, and a background of bursting bombs. After this a picture of Miss Liberty, posed by a beautiful girl. This brought a round of applause, and was a most effective introduction to an unusually interesting and instructive picture. George M. Rubenstein will conduct the picture during its New York run.

SHOULD SEE PICTURE FIRST

I sometimes think all orchestra leaders and organists who are really interested in pictures, and there are a lot of them, ought to be encouraged to visit the projection room and look over the pictures ahead of the public showing. I talked with an orchestra man a few days ago, and he expressed himself freely on this question, and as he has much to do with the accompaniment to pictures, he thought more attention should be paid to this end of it. I believe he is right. I know it might be a breach of form to have the room full of people, but this can be regulated without much trouble, and it might pay in the end. Of course it is a rare thing, I suppose, to find an orchestra man who would go to the theater at an odd time, and he might be fined by the union for even looking at a picture outside of hours. But when one is found it might be well to cultivate him. Some men like pictures and like to play them, and these are rare birds, worthy of much cultivation. I know there are such players, for I have talked with one of them. Imagine an orchestra man wanting to see the film before the show!

BROADWAY PROGRAMS

THE STRAND

The Strand orchestra distinguished itself last week by giving a splendid interpretation of the feature picture, "The Border Legion." It is a self-evident fact that to give a proper setting to a picture, first one must have a picture, and the Strand had it in this drama of the West. I have rarely witnessed as exciting a scene as the shooting of Kells by Joan; and it was at this point that the music worked up to a supreme climax of dramatic intensity. However, as already said, there must be a picture in order to program it. The output is slim these days, and there is not much musical excitement in any of them, unless it be in the Fairbanks brand. For the rest of the Strand program Manager Edel presented Herbert Waterous, bass, in a song by Capel, *The Fighting Men*. This has a good swing and Mr. Waterous put it over the footlights in good order to an excellent accompaniment by the orchestra. Maleta Bonconi gave two violin solos, making a pleasant picture, and Ralph Brigham and Herbert Sisson played Scotson Clark's *March Triumphal*.

THE RIALTO

There was one very artistic number on the Rialto's program last week and that was the scenic "The Tides of Yesterday," a Bruce feature. This had been programmed musically with MacDowell's *Scotch Poem* in its entirety. The effect seemed to be about perfect. Which all shows that when one has a beautiful scenic that can be fitted with a poetic composition, the result is the last word in music for pictures. It is to be supposed that the main feature picture admits a lot of hodge-podge compiled from the four corners of the earth; but when a composition actually fits a scenic, then the composer might have written it for that scene, just as well as the picture he had in mind at the time of composing it. There is probably danger in getting a sense of unrest in the minds of the audience by too many unfinished movements during the run of the film. It gives the same effect from the musical standpoint as too many flashbacks do from the picture standpoint. Other numbers were Desere La Salle, baritone, and Annie Rosner, soprano, the first in the *Benvenuto Cellini* aria and the latter in the waltz song from *Gypsy Love*.

THE RIVOLI

The main feature on the musical program at this house last week was the *Bacchanale* from *Samson and Delilah*, Saint-Saens, with a special scenic setting by John Wenger. Manager Rothapfel used two ebonized supers in this scene, thereby lending a touch of life that is not always present in settings of this nature. The effect was splendid, and the music itself was conducted with fine spirit by Erno Rapee. A new organist, Frank Adams, showed up in this house also, substituting at the intermediate shows, and his work with the feature and comedy was of the highest order. It is not easy to play a Fairbanks picture on anything, unless the rapidity of the xylophone might prove a worthy medium. Gladys Rice sang *Carry Me Back to Ole Virginny*, Bland, and Greek Evans sang *Roses of Picardy*, a song that has become popular since the war. J. Van Cleft Cooper played with the orchestra in place of Professor Swinnen, who is away on a much needed vacation.

PROJECTION AND EQUIPMENT

100 WAYS TO MAKE THEATER PAY

BY ARTHUR EDWIN KROWS

THE advertising analysis of the market must always be made from the viewpoint of the product to be distributed. The product, once made, is not subject to change under most conditions, and the sales effort must be directed to making the best of it, with all of its shortcoming. There always are shortcomings in products, no matter how good.

From this standpoint, therefore, one finds three great considerations: First, the article to be sold; second, the possible patrons; third, the means by which the article is to be brought to the patron.

The exhibitor in his advertising campaign must never lose sight of the fact that he is aiming at sales. His plan of attack on the patrons' buying desire must ever have in mind the means by which these desires are to be converted into sales.

GAIN PUBLIC CONFIDENCE

A declaration of honest policy frequently is a key to lasting success in running a theater. The public must be educated to know not only what the plays are like but what the theater manager is trying to do. When the exhibitor has succeeded in teaching people to regard his efforts with sympathy and approval he may consider his clientele established.

It depends entirely upon the class of people to be reached whether the advertising campaign is to be analytical or descriptive. It will depend on whether or not the potential patronage is already in attendance at some other theater, in other words, already has the buying habit, and simply needs to have its expenditure turned into a different channel.

The persons who are to be approached in the campaign for better business should be classified according to convenience to the theater, and, if they reside at distance, their means of transportation. It must be learned whether they are laborers, farmers, mechanics, clerks, business men or professional persons; whether the women are wealthy, servants, factory or office workers, trade workers, society people, or whether or not they belong to the professions. These classifications will prove valuable in circularization and general approach. That is, provided the exhibitor also knows the methods employed by his competitors.

PLAYGOING PREJUDICES

Almost every one has formed prejudices about desirable seats in a theater. Few persons care to sit in the last row, no matter where the last row happens to be. Seat 13 is difficult to sell in any row, because the public is superstitious. Also for superstitious reasons many persons—women in particular—refuse to accept $2 bills in change. Other persons decline to say how many tickets they want until the treasurer tells them the available locations, and he, knowing that they will want their seats together, is unable to tell them because he may have two in the sixth row when four are wanted, and the nearest four are in the twelfth.

The first row is not always readily sold because the patron feels that it is too close to the orchestra, which at short range is more noisy than musical, and too close to the screen.

In the "speaking" theaters seats from the fifth to the eighth row generally are best sellers. The middle section commonly is desired, although the aisle seat, where one may move about without annoying neighbors, is a magic location.

Seats at the side rarely are accepted without comment, for in many theaters they are cut off from complete view. For that reason, as well as for that of price, box seats are not preferred as often as most persons think. The objection to seats behind pillars or posts is dwindling on the very good ground that most modern theaters are built on the cantilever principle—without any. Front row balcony seats are good sellers in most houses.

THEATER DIAGRAMS

Theater treasurers in "two-a-day" houses generally are disinclined to show diagrams of the seating arrangement to prospective patrons because they reveal unfavorable locations or arouse prejudicial feeling, although in New York at least there is a civic regulation compelling the box-office man to show the diagram.

Years ago the theater diagram was printed in a large book, and each seat was marked off with a cross when sold. When the patrons would ask to see what seats were available he would be shown this book, and from it he could see at a glance the condition of the theater's business. If few sales were recorded he promptly inferred that the show wasn't worth seeing and left without purchasing. Nowadays the patron usually is shown a blank diagram under glass.

At the New York New-Theater-that-was the seating diagram was an actual scale drawing of the auditorium as seen from the stage, and gave a graphic idea of the arrangement.

Henry Ottman, when house manager of the Booth Theater, New York, devised an exceptional diagram which has long been in use. It is placed flat under the glass ledge of the box-office wicket and is quite invisible until the patron asks to see it, and then, by push-button, the treasurer illuminates it. The diagram was made in a sensitized photographic plate as a negative from a printed paper form. Therefore the light shows only through the lines and numbers of the drawing.

It rarely is advisable for a theater manager to print poster material especially for his house other than date sheets to be put in allotted space or sniped over the lithographs supplied by film distributing concerns on each release. The vast quantities ordered in single lots by these organizations enables them to sell lithos usually cheaper than the manager may get ordinary type matter.

The system of handling stands or poster locations varies in different cities from that of local conditions. For local purposes many theaters do no advertising in this field other than sniping, which means that they employ a man who goes around with a brush, paste, and a quantity of "paper" which he posts up wherever he can find a free space.

(To be continued)

ORIGINALITY A REQUISITE

Art of Fitting Arrangements Adds to Value — Lawton's Useful Invention

MUCH originality can be shown by managers in the presentation of a good picture. There are pictures, of course, which drop away below par, so far as merit is concerned, and great effort in the manner of presenting sometimes fails to keep the picture up to the mark of popular approval. It is a rare man who can make a good picture out of a poor one, merely by the way it is handled in the house, but it can be very much improved by careful methods. One of the secrets is to know and feel just what the audience will applaud and appreciate. If this can be found out, much can be done with a picture. Naturally this is doubly true of presenting the news features; the manner of arranging the sections, etc. Building a story of the news is where the art comes in.

PUT IN MARINES

An example of thinking right at the right time was noticed in the showing of "America's Answer" at the Cohan Theater. S. L. Rothapfel had the presenting of the picture in his care, and he put forth every effort to make the whole thing effective. Being an officer in the Marine Corps, he naturally noticed that there were no Marines figuring in the film. "Who do they think is doing the heavy fighting over there?" He had the memory of the excellent fighting of his branch of the service at heart, and it was quite a matter of course for him to notice the omission of Marine scenes. "We'll put some Marine stuff in here right now," and he did. The thunderous applause that greeted the inserted scenes was ample proof of his wisdom. This is what is meant by knowing what the audience will like and applaud. The very essence of showmanship is to get the audience thrilled and keep it in that condition as long as possible.

PICTURE'S PROPER DRESSING

Taking a current picture, "The Border Legion," which is one of the strongest Western dramas seen in many a long day, and worthy of the very best handling so far as presentation is concerned—this picture could be shown from a stage dressed with trees and shrubbery that would almost take the viewer right into the woods where most of the action was photographed. There is no doubt that this method of stage dressing would make the wonderful scenes in this picture stand out in relief as nothing else could. In fact, is it not true that more attention ought to be paid to the sides and front of the stage? At least where the orchestra is not in the way. And is it not better to build a motion picture stage so that the orchestra will not be in the way of proper stage settings for special pictures? The writer thinks there ought to be more experimenting with the staging of pictures. Experiments in lighting the picture ought to be tried out. It may be possible to light a picture from some angle not known at present and the only way to find out if it is feasible is to try it on the dog. In the stage setting for the picture mentioned above, a small cabin might be shown on one side; the sort of building used in the picture. The local color of many good pictures might be indicated by the stage settings, providing there is room in front of the screen, and provided the manager gets up before the first show begins. If the picture deals most with interiors, then it is an easier matter than with the outdoor type.

LAWTON'S FILM INDICATOR

A very interesting machine has been invented by Mr. Lawton of the Regent Theater, New York. It was intended as an electrical device for telling the musical director when to play certain compositions during the running of the film. That part of its description belongs in the musical columns, but the machine has several other aspects and possibilities which might be worth trying out. It is run by the projecting machine at exactly the speed of the film. It can be made to tell anybody anywhere in the theater, or at home for that matter, just where the film is, either by the reel indication or by signaling which scene is going on. It is only a matter of arranging the machine beforehand and you can be told anything you wish at any time on the film. It could be linked up all around the house. The manager could smoke his cigar in his private office and have a flash signal tell him that the feature was starting, that the comedy was at a certain place.

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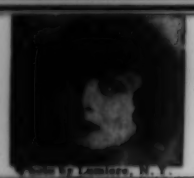

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PICTURE PERSONALS

A. S. BAILEY, formerly Goldwyn manager at Denver, has been appointed manager of the General Film Company's Omaha Exchange. Mr. Bailey succeeds F. R. Martin, acting manager of the branch, who resigned to enter the National Army.

DAVID P. HOWELLS, exporter, is making a busineess trip to Salt Lake City and expects to stop at Chicago on his return East.

FRANK ELLIOTT will support Mae Murray in "The Crimson Stain," her forthcoming production.

LOUISE HUFF will make a third picture for World entitled "Hearts of Gold." It was written by Lucy Sarver, wife of Charles Sarver, scenario editor of World Film Corporation.

HAL HODES has closed up his desk at the Universal and has departed for two weeks' rest far from the madding crowd.

WARREN LEWIS is the latest addition to Select's ever-growing staff. He has been appointed assistant to Vivian Moses, publicity man to the company. Mr. Lewis has been connected with the Shubert forces in the same department.

EMMANUEL MANDELBAUM of Cleveland, who holds the first National Exhibitor's franchise in Ohio, is in town for a short stay.

F. R. MARTIN, temporarily in charge of the Omaha branch office of the General Film Company, and E. S. Lowry, a salesman in their Kansas City office, have received their call to the colors.

JOE ENGEL of the Metro has returned from a five months stay at the Coast, where he was taking care of Metro productions.

HARRY SIEGEL, formerly manager of the First National Exhibitors' Circuit, is now occupying the same position with the new branch of the Sherry Film Service located in Boston.

FERDINAND ZECCA, director general of productions, and L. E. Franconi, head of the film editing department of Pathe Exchange, Inc., returned to New York last week after a stay of nearly three weeks in California.

WILLIAM LORD WRIGHT is in charge of Pathe's scenario department during the absence of M. Ramerez Torres. Mr. Wright is devoting all his energy to "Hands Up," the new serial starring Ruth Roland.

HARRY SHAW, formerly a member of the Triangle Exchange in Cincinnati, is the latest recruit to the William L. Sherry forces.

LEE FOSTER has joined the Fox Film Company. He was formerly manager of the Paramount exchange in Cincinnati.

WILLIAM PARKE is now director-general of feature productions for the Educational Film Company, and is now in Charleston, West Virginia, working with E. W. Hammond. Mr. Parke recently completed "The Yellow Ticket" for Pathe.

ISSY GOETZ of the Select Exchange has set off for a two weeks' vacation in the mountains.

WILLARD COXEY is the latest addition to the Division of Films. He has joined the publicity department of the Committee on Public Information and will assist Howard Herrick in handling the trade and daily press publicity.

CHARLES S. HART, chairman of the Division of Films, has packed up his bag and embarked for Chicago, where he will attend the meeting relative to the promotion work for the War Exposition which is to be held in that city.

BESSIE LOVE will hereafter appear in Blue Ribbon features, the first to be released in November. David Smith will be her director.

ELINOR FIELD will make her debut in Strand-Mutual comedies on August 6, her vehicle being "What Will Father Say"

RICHARD HENRY LITTLE, who has been abroad for the Y. M. C. A., has returned to make a selection of films to be shown in the Y. M. C. A. huts over there. He is well known as a war correspondent and dramatic writer.

GAIL KANE has resumed screen work after an absence of six months and with her own company will make eight special productions to be released by Mutual.

J. STUART BLACKTON has been making scenes of the recruiting drive at the Public Library to use in "The Common Cause."

HARCOURT FARMER, well known in Montreal for his Shakespearean interpretations and productions, has recently concluded work on a big patriotic feature film, "The Call of Freedom," in which he was one of the principals. The feature was written by W. A. Tremayne, the Canadian playwright, produced by L. E. Ouimet, and is to be released shortly by a Canadian sales agency.

HELENE CHADWICK, Pathe star, has left for California, where she will be starred in two-reel dramas for Pathe. Miss Chadwick will work at the studio in Universal City, but has purchased a little cottage at Hollywood for residence.

DORIS KENYON, having finished her second De Luxe picture, "The Inn of the Blue Moon," has gone to Kentville, N. S., where she will spend the first real vacation she has had in two years, as the guest of her sister. She will remain there about three weeks.

MAE MURRAY has started to work in a new Universal feature, "The Scarlet Strain," adapted from the All Story Magazine novelette, by Lorine Fontaine and Katherine Robins. Frank Elliott, former leading man with Theda Bara, will play opposite Mae Murray, and the supporting cast includes Clarissa Selwyn, Royden Keith, Martha Mattox and Willard Louis.

WALTER MacNAMARA is writing scenarios and helping to supervise productions at the Diando plant.

MARGARET LINDON is to appear in a World's Film Corporation production. Her first engagement in this country was in the role of Julie Draper in "The Three Bears."

GUSTAV SEYFFERTITZ, of the Lasky forces, is to use his mother's name for professional purposes. Hereafter he will be, known as G. Butler Clobough, and not Clanebaugh, as was announced last week.

ROBERT WOLFF is no longer connected with the sales department of the Kleine System, by reason of the fact that he is now a member of the United States fighting forces, having entered the service with the Marines.

W. S. RAND, district manager in the West for General, has accepted the position of district manager in the same territory for Goldwyn.

DAVE BLOCK, formerly sales manager with Triangle in Omaha, Neb., has joined the First National Exhibitors' Circuit as salesman in the Nebraska territory.

JOHN C. TAYLOR, of Dallas, Tex., is a new salesman for Select, out of the Omaha, Neb., Exchange. He covers the Iowa field.

C. W. STOMBAUGH, manager of the Pathe Exchange in Omaha, Neb., left July 30 for Minneapolis, to be manager of the Pathe Exchange there. R. L. White, who has been representing several film interests in Minneapolis, is his successor.

CHARLES W. HARDIN, special field representative for the Mutual Exchange out of Omaha, Neb., has joined the Mutual force in Kansas City.

LEON D. NETTER, general manager of the Masterpiece Film exchanges in Cleveland and Cincinnati, left Monday for the Coast, where he is registered, and from where he will enlist in the United States Navy.

GEORGE P. JACOBS, formerly associated with Leon Netter in the Cleveland office, and lately in charge of the Cincinnati office, will look after Mr. Netter's Cleveland interests during his absence.

MARK GREENBAUM, manager of the Alhambra Theater, spent the week end visiting his son Jack at Camp Sherman, Chillocothe, Ohio. Greenbaum says that his son assisted him in the management of the theater before he enlisted.

C. E. MOORHOUSE, publicity manager of the Famous Players Film Service, Inc., of Cleveland, is spending his vacation in New York.

W. H. HOFFMAN, representative of the American Film Company, Inc., whose pictures are to be released through Pathe, has taken up his duties in this territory, and is now established in the Cleveland Pathe office in the Belmont Building.

CHARLES V. BURTON, cameraman, is in Salt Lake City, taking Government pictures. Mr. Burton has sent in his application for a commission in the observation department of the aviation division.

P. W. BRINCH, assistant to W. W. Hodkinson, was in Cleveland recently.

E. C. FIELDER, former assistant manager at the World Film's Cleveland office, has accepted the position of special representative for Paralta pictures in Ohio territory. Fielder will also handle the Hodkinson plan of co-operative distribution in Ohio.

E. J. SMITH, manager of the Universal Film Company's Cleveland office, has just returned from a two-weeks motor trip through the Adirondacks.

ETHEL CLAYTON is being directed by Robert Vignola in her new Paramount feature. The sea-side scenes in the picture are being filmed at Miss Clayton's pretty home at Venice.

ON THE WEST COAST

BY CAPTAIN LESLIE T. PEACOCKE

TRIANGLE STUDIO "CUFF" NOTES—Wonderful Studios—Struck it at lunch hour—"Efficiency" system obvious—everything and everybody keyed up to top notch of same—Sam Warshawsky, fine publicity manager, courteously showed me around—he's fresh from New York, but will soon get over it—is broad-minded with big ideas—right man in right place—S. C. Burr, manager of plant and productions, calm and efficient, making his presence felt, with eagle eye on everything—beautifully dressed in smart cream-colored suit—envied him his tailor—Lunch room full—classical drawings by Mon Randall most prominent thing in sight—soup, meats, salads and pies and near-coffee sufficient and efficient—Nobody seeming to be caring whether Hoover cared or not—Shocked at seeing two pretty actorines eating peas with spoons—Wonderful "Property Room"—everything there, from Louis Quinze beds to dog collars—Property force eating sandwiches and drinking tea—tea looked strong and efficient—Went through Wardrobe Dept.—Harry McQuoid, wardrobe mistress, fine chap, has everything in efficient order—largest collection of costumes, hats, helmets, guns, swords, boots and shoes in the world—all the cowboy and Indian stuff from the old Bison outfit is there—Harry McQuoid has most responsible job on the coast, looking after and accounting for so many millions of things—he said, work was nothing when you're used to it—Gilbert Hamilton directing well costumed crowd in big set—no megaphone—handled them calmly and efficiently—gets results he wants without getting excited—pleasure to watch him work—Bess Lloyd in fascinating costume is far and away prettiest girl in Culver City—some actress too—Pretty Anna Paul eating dried potato skins—she called them chips—tasted some—am off potato chips for life—Yvonne Pavie, all dolled up to play leads in new production—if production is as good as she looked it will be a knockout—Scenario Editor Charles Stocking busy writing new book, to follow his big brain-child "The Mayor of Filbert," being completed as a Triangle feature by Christy Cabanne—Beautiful white head in distance, disappearing into dressing room—stalked it, and found on dressing-room door a drawing of a half-filled wine glass, with name "Barney" above it—Beautiful white head belongs to Barney Sherry, handsomest man alive—dressing room full of beautiful suits and beautiful white head full of sparkling brains—next door was Bill Desmond, most popular matinee idol that ever graced Los Angeles boards—part of efficiency system to place handsome men in same row—far distant from girls' dressing rooms—Big sets being erected everywhere for following directors,—Albert Parker, Cliff Smith, William Dowlan, Frank Borsage and Thomas Heffron—Harry Mestayer, fresh from a Morosco stage production, busy in "handsome man row" putting powder on his chiseled nose—Taylor Holmes and Roy Stewart also visible, adding adornment to nature—went back to lunch room—saw Gloria Swanson, Alma Rubens, Lillian Langdon and Pauline Starke, eating ice cream—had some—fine—wanted more, but remembered my waist-line and beat it away from temptation.

EDWIN FRAZEE has produced a "way-out-of-the-ordinary" comedy at the Bernstein Studios, and is contemplating making a series of similar nature, when he has secured a release for the first one.

SID GRAUMAN has decided to produce big features, adaptations only from well known books by prominent authors, and is directing his eagle eye at several of the prominent stars of both sexes. Grauman is a great "Showman" and has unlimited capital, so some interesting boosting of stars' salaries may be looked for; and Sid Grauman has nevere undertaken a losing venture yet.

THE L-KO KOMEDY KO is ambitiously putting out productions of stories containing big comedy punches, and under Gen. Manager Louis Jacob's able supervision is taking a leaf out of Mack Sennett's book and beautifying his productions with girls—girls—beautiful girls. Eva Novak heads the list.

AL JENNINGS, encouraged by his first big success, is contemplating another production.

JOY AVIS, the beautiful classical dancer who resembles so closely Gertrude Hoffmann in face and abandon of style, is only 19 years old, yet has had the business sense to train a ballet of maidens especially for screen productions, and is making good bookings for herself and her troupe in the various studios. She is specializing for ballroom and cabaret scenes.

The Summerites and tourists in Long Beach have been kicking like steers because so many of the weighing machines in the town and along the Pike are so continually out of order. Fatty Arbuckle has a weigh with him no machine can resist.

CHARLIE CHAPLIN is making a burlesque of "Over There" in his forthcoming production, "Shoulder Arms." There are some funny sensations promised in scenes depicting "No Man's Land" which the English comedian has doped out to tickle the risibilities of his countrymen who have been disporting themselves among realities. The soldier boys will take it all in good part, for they have big, joy-loving hearts, and they all delight in the antics of Charlie.

SESSUE HAYAKAWA has a creed that all might safely follow. It is, "Never speak an unkind word of, or to, anyone, for it ultimately hurts the speaker more than the one to whom it is spoken." Sessue is a lovable chap and no one ever has an unkind word for him. Always a happy atmosphere in the Brunton studios when he is around.

D. W. GRIFFITH has sold rights to his "Hearts of the World" for eleven States west of the Mississippi to George Davis of the Alcazar Theater, San Francisco, and Sol. Lesser, of the All Star Features Company for $250,000. It seems a lot of money, but they got it cheap at that, considering the net profits of the first three weeks of the San Francisco engagement were over $18,000.

LILLIAN PEACOCK, late leading lady of the Joker-Universal Comedies, is lying dangerously ill at home of her father, Samuel Webb, Westlake Avenue.

HAL ROACH, director-manager of the Rolin-Pathe Comedy Company, is directing Harold Lloyd and Bebe Daniels. He is contemplating again adding two new companies to his organization, after he has finished the production on which he is now engaged.

MONROE SALISBURY says he doesn't want it announced that he does work to aid the Red Cross, or that he has bought a Thrift Stamp, or that he Hooverizes on lumps of sugar, or that he has bought a new car, or that he has lost his diamonds, or that his greataunt's uncle came over in the Mayflower, or that he takes milk baths, or that he will go to war if forced by the draft; (seriously, he twice tried to enlist, both in army and navy, but was turned down by the medical board). He doesn't worry about trying to get publicity for himself, because he is too busy working in pictures.

AL COHN, Mary Pickford's press agent, is packing away his civilian clothes and his typewriter, preparatory to joining the rush to cross the Rhine in pursuit of Wilhelm, Fritz and Eitel.

DOULAS FAIRBANKS is throwing envious glances at the strenuous "stunts" that agile Fred Stone is putting over in the Lasky studios. They are fast friends and rivalry of this nature is serving to stimulate the friendship. Now if they were girls it's a safe bet that the same studio wouldn't house them both for long.

GEORGE E. MIDDLETON, Beatriz Michelena's director, has returned from New York and is preparing to start work again at her studio at Boulder Creek, in the Santa Cruz mountains near San Francisco. A well-known stage play is being adapted by the author for Beatriz.

FRANK KEENAN has commenced operations at the Brunton Studio, starring himself in an adaptation of a novel by Zane Grey, to be released through the Pathe Company's Exchanges.

GLADYS BROCKWELL is working at the Fox studio under direction of Edward J. Le Saint in William J. Hurlbut's stage play success "The Strange Woman," which was novelized into book form by Sidney McCall.

WILLIAM SISTROM has assumed complete control at Universal City; Henry McCrea, who has been managing director of productions since the H. O. Davis regime at the big U. plant, having gone on a long and much-needed vacation.

FRANK BEAL has been elected to act as ex-officio president of the Directors Association during the absence of Director Taylor, Mary Pickford's late director, who has joined the English army.

STUART PATON is directing Betty Compson at the Diando Studios in a big Western five reeleer full of punches and thrills, which Stuart Paton knows so well how to bring out to the best advantage.

JAMES YOUNG has left the Haworth Company, with which he was directing Sessue Hayakawa. William Worthington, director-general of the Haworth Company, is retaking a number of the scenes and intends to direct the Japanese star himself in his next production.

A pall of gloom has been cast over film circles by the death of Mrs. Charles Christie, the well loved and popular wife of the treasurer and business manager of the Al E. Christie Comedy Company.

GALE HENRY has organized her own company and has started work in her first comedy at the Diando Studios, to be released by Pathe. Bruno Becker is directing her. He was for many years with the Universal Company and was closely associated with Carl Laemmle before that film magnate thought of becoming a multi-millionaire via the camera.

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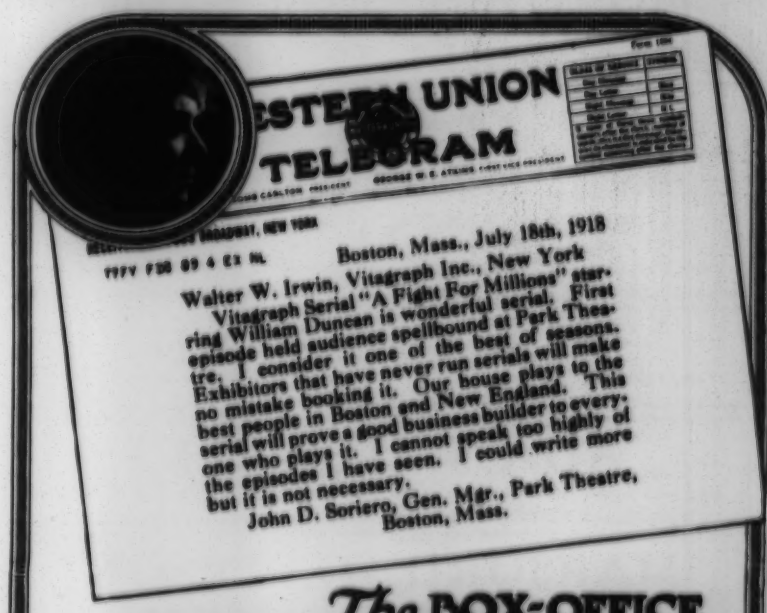
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John D. Soriero, Gen. Mgr., Park Theatre, Boston, Mass.

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STAGE PERSONALS

GRACE GEORGE is said to possess the rights to ten plays, requiring small casts and but little scenery. America's Over There Theater League may send Miss George to France with one of its entertainment units.

PATRICIA COLLINGE of the Pollyanna Company may receive a prominent part in "Tillie"—a play written by Mrs. Martin and Frank Howe, Jr., from Helen R. Martin's novel "Tillie the Mennonite Maid."

LIONEL BARRYMORE will, after he finishes his engagement in "The Copperhead," given under Mr. Williams' management, appear in Ibsen's drama "An Enemy of the People." This will mark the premiere of the play.

GERTRUDE DALLAS will make her debut in musical comedy in "Head Over Heels" for which she has been engaged by Henry W. Savage to appear with Mitzi.

WILLIAM SULLY, of the Sully family known to vaudeville, has been recruited for a dancing role.

AL DARLING is resting in the Adirondacks. He writes that it is an ideal place for a good rest.

DOROTHY FOLLIR has been engaged for a number of important concerts, has several prima donna roles in light opera under consideration, and says she sees signs of grand opera in the distance.

MRS. GEORGE C. BONIFACE has a large number of comedies and drama, now out of print, which were, at one time, successfully produced by her deceased husband in New York and on tour. These plays offer an interesting opportunity to picture producers, as the material will lend itself readily to modern filmdom.

GERTRUDE DALLAS is to support Mitzi in the Henry W. Savage production, "Head Over Heels," while William Sully is to play the role of the dancing Baron.

ELISE BARTLETT has been compelled on account of illness to temporarily leave the cast of "She Walked in Her Sleep," which is soon to open.

BILLY B. VAN headed the bill given for enlisted men at the Casino last Saturday afternoon.

PEGGY WOOD has left the cast of "Maytime" here to resume her part with the original New York company in Boston.

RAY RAYMOND has been engaged for "Miss, I Don't Know" by the Shuberts. She was in "Fancy Free."

DORSHA, the dancer, appearing in "The Passing Show of 1918," has been selected to christen the torpedo boat Thatcher when it is launched at Quincy, Mass., the boat being named for her great-uncle.

JUSTINE JOHNSTONE is to have a part in the new midnight show which the Shuberts will produce in September on the Forty-fourth Street Theater Roof.

MARJORIE PATTERSON will be leading woman with Henry B. Warner in George C. Tyler's production of "Among Those Present," when it is presented at the Knickerbocker Theater on Aug. 31.

MARIE DORO has relinquished the role because she felt it was not suited to her.

CAROLYN THOMSON, who gave such a splendid performance in the part of Ottilie in "Maytime" at the Broadhurst Theater, has been engaged by the Messrs. Shubert for the leading role in the new musical play, "Miss, I Don't Know." The book is by Mrs. Rida Johnson Young, author of "Maytime," and the music is by Augustus Barratt, who wrote the score for "Fancy Free."

CHARLOTTE WADE DANIELS, who is spending her summer vacation at Belmar, N. J., played forty-six weeks under Mr. Blane's management last season in support of Cecil Spooner. Miss Daniels is engaged for next season, and consequently is enjoying her vacation time in every way.

DAVID C. WERNER, formerly with "Potash and Perlmutter," left for Camp Humphreys, Virginia, Friday morning to join the United States Army there. Mrs. Werner, who is secretary to William L. Sherrill of the Frohman Amusement Corporation, like lots of other fine women, says she is glad to give him to his country.

TICKETS
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There is but One BEST—Those Made by
WELDON, WILLIAMS & LICK
FORT SMITH, ARKANSAS

BETH LYDY played Lady Bountiful to another group of orphans recently. Ten boys and ten girls from the Hebrew Orphan Asylum made up Miss Lydy's party at a matinee of "The Rainbow Girl" at the Gaiety.

CHARLES JUDELS, dialect comedian, is appearing in "Head Over Heels," a Henry W. Savage musical production now showing in Boston.

EUGENE L. CONNELLY of the Harry Davis interests, is having a vacation at Cambridge Springs, Pa.

JOHN B. REYNOLDS will resume his former position as manager of the Alvin Theater this coming season.

ROBERT PHILLIPS GLECKLER, well known as a stock leading man has signed a long term contract with Henry Miller, and will appear first on tour with "Daddy Long-Legs," opening in Halifax, Aug. 12. Mr. Gleckler will be seen in New York the latter part of the season.

HELEN FRANCIS, last seen in the Shubert production of "It Pays to Flirt," and as Julia in "Mother Cary's Chickens," has been signed by Elliott, Comstock and Gest, and will appear in an important role in an early production.

LESTER SCHARFF, who played juveniles in musical comedy, staged revues at Rector's, was at the Palais Royal with Fritzi Scheff, and composer of war ballads, is now connected with the engagement department of the Henry W. Savage offices as aid to Stage Director John McKee.

WILL ARCHIE has returned to New York after an absence of one year in Los Angeles and San Francisco, where he has been producing "Wildfire." Just by way of not letting the grass grow under his feet, he has found time to break in a vaudeville sketch, which will be seen shortly in New York.

MRS. ROY CRAWFORD of Topeka, wife of the well-known theatrical man of the Crawford Amusement Syndicate of that city is supply officer of the Red Cross canteen service in Topeka. She is doing a wonderful work, in conjunction with one hundred other good women of the city, in caring for the soldiers who pass through on their way to the Atlantic coast and to various camps over the country. Her special task is looking out for theatrical men.

ANNIE HUGHES, English comedienne, will be seen in "The Blue Pearl," which will open at The Longacre.

ELIZABETH RISDON will play a leading role with Otis Skinner in a Charles Frohman, Inc., production.

GEORGE CARLTON SOMNER, who played in "Peter Ibbetson," has been called to the colors and is leaving for Camp Meade.

* * *

Deaths

LYLE—John Carl Lyle, comedian, died of stomach trouble at the New Rochelle Hospital. The attack came suddenly; Mr. Lyle's illness was of one day's duration only. The deceased was Scotch by birth, and came to this country in 1911. He was a member of the Friars Club. His last appearance on the New York stage was in "Oh, Boy!"

DATES AHEAD

DRAMATIC

ALLEGIANCE (Wm. Faversham and Miss Elliott): N. Y. C., Aug. 1—indef.
EYES of Youth (Messrs. Shubert and A. H. Woods): N.Y.C. Aug. 22, 1917—indef.
FRIENDLY Enemies: N.Y.C., July 22—indef.
GETTING Together: N.Y.C., March 18—indef.
MAN Who Stayed at Home: N.Y.C., April 3—indef.
SEVENTEEN (Stuart Walker): N.Y.C. Jan. 22—indef.
TAILOR-Made Man (Cohan and Harris): N.Y.C. Aug. 27, 1917—indef.
TIGER Rose (David Belasco): N. Y. C. Oct. 3, 1917—indef.

OPERA AND MUSIC

GOING Up (Cohan and Harris): N.Y.C. Dec. 25, 1917—indef.
HITCHY Koo, 1918 (Raymond Hitchcock): N.Y.C. June 6, 1918—indef.
KEEP Her Smiling (Richard Walton Tully): N.Y.C., 4—indef.
MAYTIME (Messrs. Shubert): N.Y.C. Aug. 16, 1917—indef.
OH, Lady! Lady! (Comstock and Elliott): N.Y.C. Feb. 1—indef.
PASSING Show of 1918 (Messrs. Shubert): N. Y. C., July 25—indef.
RAINBOW Girl (Klaw and Erlanger): N.Y.C. April 1—indef.
ZIEGFELD Follies (F. Ziegfeld, Jr.): N.Y.C. June 18, 1918—indef.

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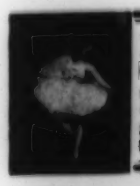

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STEIN'S
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MAKE-UP

THEATRICAL REPORTS

CHICAGO—Blackstone: "A Marriage of Convenience" (2d week).

Cohan's Grand: "Patsy on the Wing" (6th week).

Colonial: Dark.

Cort: Marie Cahill in "Just Around the Corner" (10th week).

Columbia: London Belles, burlesquers.

Garrick: "Odds and Ends" (13th week).

La Salle: "Oh, Look!" (1st week).

Majestic: Vaudeville.

McVicker's: Vaudeville.

Palace: "Doing Our Bit" (13th week).

Powers': "A Little Bit Old Fashioned" (9th week).

Rialto: Vaudeville.

Star and Garter: "Star and Garter Show."

Woods: "Friendly Enemies" (22nd week).

The Majestic for week ending Aug. 4 had as its headliner Lucille Cavanagh, the dancer. Two male dancers appeared with her. Jack Rose and Mike Bernard, Flora Hoffman, soprano, and Tom Martin in a sketch also appeared.

The players at the Great Northern were seen in the late Harry James Smith's comedy, "Mr. Bumpstead-Leigh." Four vaudeville acts were also given.

"Hearts of the World" (film) closed at the Colonial Saturday night, Aug. 3.

The burlesque season opened Saturday night Aug. 3, the Star and Garter having the Star and Garter Show as its attraction, and the Columbia the London Billies. Both of these attractions remained over week of Aug. 5.

Community Singing proved such a novelty that Jones, Linick and Schaefer have retained it for a second week at the Rialto Theater. Frederick Carberry, a Milwaukee vocal teacher, is presenting it. Jack Levy and his symphony girls are also on the program. The sketch for the week is provided by Guy Wood and Company, while the remainder of the program includes the Four Roses, Ebenezer and His Ham Tree Mule, Joe Reed, La Tour and Gold, Gardner and Revere, Rolland and Reo, and Vorland, Knoock and Borland.

McVicker's announces for the week a miniature musical comedy called "Oh, Charmed." Florence Henry and company offer a comedy sketch called "The Scout." The remainder of the program includes Paul and Guylda, Lorimer Hudson Troupe, Valentine Vox, Browning and Dawson, Helene Trio, Jack Goldie, Lieut. Huette, and Eamons and Colvin.

The heat which we are now being favored with has put quite a crimp in the theatrical business, but has been a boon to the amusement parks, for they are crowded nightly.

The Blackstone was relighted Monday night, July 29, when Henry Miller and Ruth Chatterton presented "A Marriage of Convenience." Lowell Sherman, David Glassford, Frances Goodrich, and Ames and Frederick Lloyd are in the company of players.

"Oh, Look!" comes to the La Salle Tuesday night, Aug. 6, opening the season at that house.

The opening of "The Garden of Paradise" at the Studebaker was postponed until Monday night, Aug. 12, on account of difficulties encountered in getting the production in readiness for the opening. The management says it will surely have its initial Chicago production on date named above.

The new season at the Colonial is expected to open about Sept. 2 under the new management. W. A. Atkins.

* * *

BUFFALO—Shea's Hippodrome on August 1 will lose a valuable man when Assistant Manager Clarence G. Group will enter the navy as a first yeoman. Mr. Group will be stationed for the present at the Curtiss airplane plant. He has been employed at the Hippodrome for over a year. A farewell banquet will be given in his honor by the employes of the house at which Harold B. Franklin, manager, will preside.

The New Victoria Theater, commencing August 1, will be under new management when George Haney, one of the owners of the Maxine Theater in South Buffalo, will assume the management. The house is now being run by Harry Greenman who it is understood will become assistant manager. The New Victoria, under the management of Edward L. Hyman, now booking films for all the Liberty camp theaters, attained great popularity. The house is owned by the Mitchel H. Mark estate, and is located at West Ferry street and Grant.

Charles H. Bowe will again assume the management of the Lyric Theater upon its reopening on September 1. The house is now being redecorated.

E. C. Winegar gave a special performance for the drafted men of Division 12 at the Central Park Theater the evening before the boys' departure. Tobacco, candy, camp necessities and other articles were distributed to the future soldiers.

Manager Bruce Fowler of the Olympic Theater is finding the combination of vaudeville and feature plays a winning one for the summer months. Mr. Fowler reports excellent business in spite of the warm weather. Charles B. Taylor.

CLEVELAND—B. F. Keith's Hippodrome this week offered a splendid summer program, beginning with Yvette and Saranoff, the headline attraction, offering a specially arranged ragtime concert, and including Lynn Cowan, also a syncopater of merit; Selden Brooks and Ollie Powers in a skit called, "Dark Spots of Joy"; Jessie Hayward and company offering a condensed comedy, "Air Castle Kate"; Max Ford and Netty Urma, in songs and dances, and Marlo and Duffy, comedy acrobats.

The Priscilla Theater this week secured the most sensational and artistic posing act in the vaudeville circuit as its leading feature. It was called "The Unclothed Nymphs of the Woods," and proved one of the most popular numbers shown at the Priscilla, under the management of Palmer Slocum. In addition, the program contained a sprightly musical comedy tabloid, entitled "Zarrow's Follies." Like its more pretentious sister attraction, this show was composed of girls, songs and dances, interspersed with up-to-date comedy. Other numbers were: Gates and Gill, roller skaters; J. J. Morrison and company in a dramatic playlet called, "The Verdict"; Frank Pollina, accordionist, and the Marvelous Morrells, sensational acrobats.

Next Saturday will see the first of the season's openings, when the Star and Empire theaters will start the burlesque ball rolling. The Star will open with "The Sightseer," featuring Gus Fay as the leading comedian. Billy K. Wells wrote the book.

The Empire opens with Pat White in "Casey's Nightmare," a musical comedy in two acts. Elsie Loeb.

* * *

LOS ANGELES—Harry Corson Clarke is negotiating with Willie Wyatt for the use of the Mason Opera House to rehearse the repertoire company the veteran actor-manager is organizing. It is his intention to open his tour at the Mason with a new play which he secured in London, and then to proceed to San Francisco and play there a few weeks before making his contemplated tour of the West and Middle West.

"Watch Your Neighbor" (a misleading title for a patriotic play), just produced at the Morosco Theater, is a sure winner. From the joint pens of Leon Gordon and Le Roy Clemens it creates an almost new school of playwriting that is refreshing. Leon Gordon plays the leading role himself, and his co-author plays a "bit" in the production. It is a "one man" play and it is doubtful whether any other than Leon Gordon is capable of handling it at all, so it is more than probable that he will be seen at no far distant period on Broadway, for the play is bound to reach the Great White Way. Bertha Mann has a good part too, and it suits her admirably. Robert Ellis, as an agent of the Kaiser, has the only other role that amounts to anything, and makes himself sufficiently hated to please the very best of villains. It is drawing capacity and is evidently in for a long run. It has been admirably staged by Fred Butler, under supervision of Donald Bowles, Oliver Morosco's western general-admirable-admiral-in-chief.

"Look Pleasant," with Walter Catlett and band of singers and dancers, under the direction of Harry James, has left for San Francisco, but is scheduled to return to Los Angeles in a few weeks before being sent East.

Margaret Anglin is playing to fair business at the Mason, but "Billeted," her present touring vehicle, does not seem to draw as have most of her former plays presented in the West.

Captain Leslie T. Peacocke.

* * *

LOUISVILLE—The B. F. Keith National Theater continues to draw excellent business, notwithstanding it is mid-summer. Appearing there the week beginning July 28 are the Eight Dominoes, the Sharrocks, and five other big acts. Three shows are given daily.

Fontaine Ferry Park is prospering through the sweltering weather, crowds being attracted there daily because of its coolness and its varied attractions. In the vaudeville bill offered week of July 28 are the Marco Twins, the Man Off the Ice Wagon, and Roy Harris and Jacquelina. Harry Paulsen's Band Concerts continue to please.

Manager Woolfolk, of the Gayety Theater, announces a change of policy at that house for the season 1918-19. High-class burlesque will rule there instead of the mixture of melodrama and musical comedy as given in the past. The place is well located and well managed, and the change will probably be a good one from the box-office point of view.

Olga Petrova was one of the visitors of the week. She appeared on the stage of the Majestic, and made a successful appeal in the sale of War Saving Stamps. An energetic appeal was made in a most convincing way, "Don't do your bit," but "Do your damnedest," and her audience did. The star was made much of by the Louisville people during her brief stay. Charles D. Clarke.

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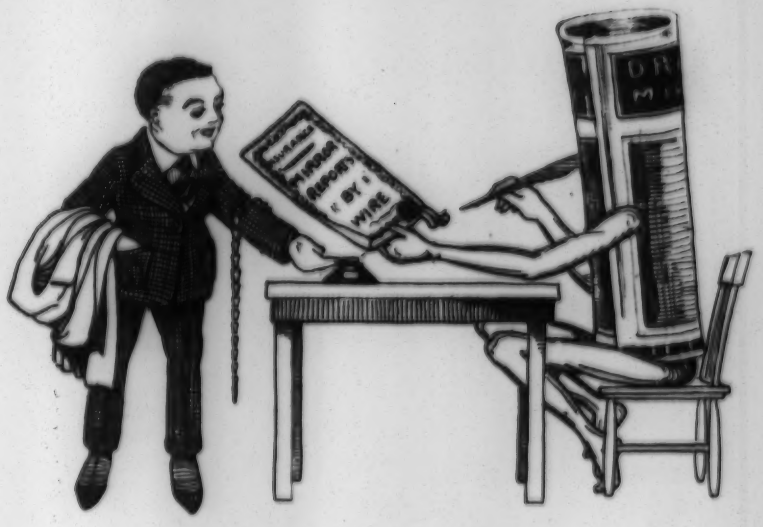

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